

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 4558.

SATURDAY, MARCH 6, 1915.

PRICE  
SIXPENCE.  
REGISTERED AS A NEWSPAPER.

**ROYAL ACADEMY OF ARTS.—NOTICE IS HEREBY GIVEN**, That the President and Council will proceed to **ELECT ONE TURNER ANNUITY**. Applicants for the Turner Annuity, which is of the value of 50*l.*, must be Artists of repute in need of aid through the unavoidable failure of professional employment or other causes. Forms of application can be obtained on application at the Royal Academy, and must be filled in and returned not later than **MARCH 20**.

## Exhibitions.

**ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS**, 5*a*, PAUL MALL EAST, S.W.  
33rd ANNUAL EXHIBITION. OPEN DAILY, 10 to 6.  
Admission 1*s*. W. GORDON MEIN, Secretary.

## Educational.

**SHERBORNE SCHOOL**.  
AN EXAMINATION FOR ENTRANCE SCHOLARSHIPS, open to Boys under 14 on June 1, 1915, will be held on **JULY 13** and following days. Further information can be obtained from **THE HEAD MASTER**, School House, Sherborne, Dorset.

## Situations Vacant.

### PROFESSORSHIP OF GERMAN.

The Chair of **GERMAN** in the **UNIVERSITY OF DUBLIN** is NOW VACANT, owing to the resignation of Prof. R. A. Williams, Litt.D. The appointment will be made early in Trinity Term next. For particulars apply to the **SECRETARY OF THE UNIVERSITY COUNCIL**, Trinity College, Dublin.

**UNIVERSITY OF LONDON**.—Applications are invited from Men Graduates of British Universities for a **SECRETARYSHIP** in the **UNIVERSITY OF LONDON**. Preference will be given to Graduates of that University between the ages of 25 and 30. Salary 250*l.*, rising by annual increments of 10*l.* to a maximum of 300*l.*. The candidate appointed will be required to join the University Pension Scheme. Requests for printed forms of application and further particulars should be marked on the outside "Secretariats," and should be accompanied by an addressed foolscap envelope. The last day for receiving applications is **THURSDAY, March 18, 1915**.—**HENRY A. MILES**, Principal, University of London, South Kensington, S.W.

### PORTSMOUTH MUNICIPAL COLLEGE.

**APPOINTMENT OF VICE-PRINCIPAL AND HEAD OF THE CHEMISTRY AND NATURAL SCIENCE DEPARTMENT**. Applications are invited for the position of **VICE-PRINCIPAL AND HEAD OF THE CHEMISTRY AND NATURAL SCIENCE DEPARTMENT OF THE PORTSMOUTH MUNICIPAL COLLEGE**.

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**GEORGE BILLAM**, Secretary to the Governors.  
Tower House, Tower Street, Ipswich, March 1, 1915.

### COUNTY OF LONDON.

The London County Council invites applications for the position vacant after Easter: of **ASSISTANT MISTRESS**, to teach Elementary Mathematics and Experimental Science in the **HAMMER-SMITH TRADE SCHOOL FOR GIRLS**, Lime Grove, Shepherd's Bush, W., in connection with the Cookery and Laundry Classes. Salary 120*l.*, rising to 180*l.* by yearly increments of 6*l.*.  
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Applications must be on forms to be obtained, with particulars of the appointment, by sending a stamped addressed foolscap envelope to **THE EDUCATION OFFICER**, London County Council, Education Office, Victoria Embankment, W.C., to whom they must be returned by **MARCH 11, 1915**. Every communication must be marked "T. 1" on the envelope. Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.  
**LAURENCE GOMME**, Clerk of the London County Council.  
Education Office, Victoria Embankment, W.C.

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**STEWART BEATTIE**, Secretary.  
Borough Education Office, 4, St. Giles Street, Northampton.  
March 3, 1915.

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**H. BENNE**, Secretary and Director of Education.  
Education Office, Burton-on-Trent, Feb. 27, 1915.

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SATURDAY, MARCH 6, 1915.

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## LITERATURE

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Mrs. Delany, such precaution seems excessive. Swift's bantering—it cannot be termed caressing—mode of writing to women was well known and somewhat indiscriminate, and we cannot conceive a scandal arising from such correspondence.

A very rich harvest remained, however, for Dr. Ball, and how well he has garnered it is known to every serious student of English literature. Since we noticed the first volume of this great work, on Christmas Eve, 1910, we have repeatedly expressed our admiration for the editor's high standard of accurate research and verification. We shall not again weary him with reiterated praise, beyond saying that in these last two volumes there is no falling off from his scrupulous ideal of scholarship, and that the whole work, an arduous and severe labour, has been carried out with a tenacity and a thoroughness that could not be surpassed, nor probably equalled, by any other scholar. Dr. Ball has conferred a munificent boon upon students of eighteenth-century life and letters, and has earned our thanks and warm congratulations on the conclusion of his devoted task.

The final volumes carry the correspondence between Swift and his friends from 1733 to 1741; a few subsequent letters passing between Orrery and Deane Swift extend the date to 1744; and in October, 1745, the great Dean died. He had been in a state of mental apathy since his 75th year, when (in 1742) he had, for his own protection, been pronounced "of unsound mind and memory" by a friendly jury under a writ of *lunatico inquirendo*. There is little sign, however, of any weakening of the tense intellect as late as the letter to Lyttelton of June 5th, 1739; and the subsequent domestic letters to his cousin Mrs. Whiteway afford no criterion. Dr. Ball, indeed, points out several instances of Swift's memory being at fault, and seems thence to deduce symptoms of gradual decay, which would not be unusual at his advanced age; but, perhaps because we like Swift the man better than his editor does, we are possibly disposed to be blind to such evidence. What is abundantly clear is that the letters run on smaller topics, and are addressed to smaller people, than before. That is the worst of exceeding the threescore and ten limit—one's friends die off. Take the year 1737: Gay and Arbuthnot were gone; Sheridan going; Pope was chiefly making a potholer about his precious epistles, which he was mortally afraid would see the light without being previously doctored by himself; Lady Betty had stopped writing; the worthy Worrall a good wooden peg on which Swift hung many a merry gibe—had been dropped by his fastidious patron; the Grattans, stimuli to much nonsense-writing of the Sheridan kind, were banished. Few intimates remained, and though Swift wrote some good letters, especially to his young friend Orrery, one feels that he misses the old familiars, and that his correspondence has become too often formal. There are many letters of introduction and recommendation that do credit to his heart, but offer only con-

ventional opportunities to his pen. The heart was always essentially kind under a very harsh and irritable skin. One remembers how in the plenitude of his political power he laboured to advance the poet Parnell; and now we find him trying to befriend poor, foolish Mrs. Barber. These last volumes are filled with efforts to help forward those who begged for his influence with his friends in England. There is a pretty story, too, of his charity to a crippled boy whom he met on the road; his letters to Mrs. Whiteway and her family are full of affection and consideration; and he never forgets to pay the pension which he had settled upon Dingley.

There is, moreover, a mysterious draft for 100*l.* which he gave her in the autumn after Vanessa's death in 1723, and which she mentions in her will as still uncashed twenty years later. What service had she rendered at this critical interval in the relations between Stella and Swift that merited so handsome a gift? Or what service had she refused to render, in spite of the "tip" which she therefore refused to cash? Here is another puzzle in the Stella-Vanessa maze which nobody, we believe, will ever penetrate. Swift, we know, "traded in mystery." Apart from this gift to Rebecca, however, the present volumes are free from the feminine mystery of earlier times. In its place we have the scarcely less confounding enigma of Pope's dealings with his own and Swift's letters, as to which the correspondence appears to give contradictory versions. Dr. Ball considers that, apart altogether from the evidence on which Charles Wentworth Dilke, and after him Whitwell Elwin, relied,

"an examination of the letters published in 1741 leaves in my mind no doubt that the editing was done on Pope's side, and that it was the work of no other hand than his own. The desire to obtain possession of his letters arose in the present case not only from his craving for literary fame, but also from his wish to suppress passages that might prove inconvenient to him if published, and to excise all comment on passing events and contemporary persons, and anything that might lower his own prestige."

If there be any bold defender of Pope's conduct in this matter, let him study the elaborate discussion of it in Appendix I. to vol. vi., though we are not sure that one or two of the points against Pope are quite valid.

The Appendixes and notes to these volumes show that Dr. Ball has not relaxed in the least his vigilance or his industry. They are full of the marks of patient research. There is one, however, at the very end which ought to have come at the beginning of vol. i. At the close of five or six pages of 'Addenda and Corrigenda' attached to vol. vi., in which we notice that the learned editor has accepted some trifling emendations suggested in our reviews, we find the "Note—Points indicate lacunæ, asterisks words that have been omitted," i.e., excised, on grounds of decency, by the editor. This is an important distinction which should have been made clear before. It is not stated

whether the number and groups of asterisks correspond precisely with the omitted words. In vol. v. p. 115, note, "murbach" is, doubtless, a misprint for *murbach*. A "twelvepenny touch" (vi. 88) requires explanation, perhaps, though it is familiar to students of the period. There is an erased passage in the letter of May 5th, 1735, to Lady Elizabeth Germain which Dr. Ball gives up as inexplicable. It is delicious:—

"No man alive can convince Talalderahla, and when we come next, it is the same thing with Berby and Barnard. Plurality of dinners and dignities he has; and so Mandragoras confirms it to all members in an episode of sage and brandy."

After this, no doubt, "the gunpowder ran out of the heels of their boots." Can no one trace the source of this admirable nonsense, which does not sound in the least like Swift's? In the "agony" column of *The Times* it would be taken for the cryptogram of a German spy. There is another puzzle in one of Orrery's letters on the second page of vol. vi.: "There you shall see the famous Sacsockishkash and his two pupils." Dr. Ball merely annotates "I.e. Orrery's sons," and passes over Sacsockishkash as if he were too famous to need a note; and in this he is followed by Miss Constance Jacob, who totally ignores the man of fame in her otherwise almost immaculate Index. It is a colossal Index, or rather two Indexes, filling 138 double-columned pages, and quite indispensable. We have often had recourse to Miss Jacob's full Index to Swift's 'Prose Works,' and we rejoice that the indexing of the 'Correspondence' has fallen to such competent hands. Words of praise are also due to the interesting illustrations of St. Patrick's Deanery House in 1714, Delany's "Delville," the Grattans' "Belcamp," &c.; and Swift's *Escritoire* and Cabinet (the latter secured for the Deanery by the Bishop of Ossory), and other relics, on which there is a short Appendix.

*Sva.* By Sir George C. M. Birdwood. (Lee Warner, 12s. 6d. net.)

In a delightful Preface, apparently discursive, but really keeping not far from the point, that veteran of diverse learning, Sir George Birdwood, explains that the Sanskrit "Sva" means that his pages are part and parcel of himself, a selection from a series of historical "stock-takings." The harvest truly is plentiful. It belongs to that generous age when the erudite were not afraid of their knowledge, and when a theory was a theory, to be worked to its full value and, if needs were, to be strained until it burst. Such enterprise still obtains in science, where we get a brand-new conjecture about atoms and germ-cells often enough. But literary research has dwindled into the intensive cultivation of small plots of land, and the products are tended with the painful care of a Chinese market-gardener. Many will be delighted, therefore, to find that Sir George has abated none of his large

enthusiasms; that he still holds firmly by the Aryas as the clue to most racial evolution in defiance of modern sceptics; and that his etymologies smack of the confidence of the Max Müller period. "The Turks," we read, "call America 'Yangi Dunia,' 'The Young World,' and this may be the origin of our phrase 'Yanki [sic] Doodle.'" It may be, but, on the other hand, it may not be.

One or two of these papers inevitably suffer from having been left behind by recent discovery. That on the Hittites, for example, was written before the results of the explorations of Mr. Garstang and Prof. Hogarth had appeared, and so Sir George, though always on the right lines, is reduced to guessing where they are in a position to assert. Still, the essay is well worth perusal, particularly when he comes to discuss the bearings of Hittite art on the pre-Homeric architecture of Greece. Precisions may shy at his lumping Tiryns and Mycenæ together, but, after all, he has protected himself by a hedge of sixteen centuries—2400 B.C. to 800 B.C.—and within that period a good deal can happen in the way of progressive building.

The charm of 'Sva' increases as Sir George conducts his readers eastward. Not that he ever leaves the West completely behind him, for an admirable discussion on Oriental carpets tells us that Shiah Shah sent young Persians to Italy to learn painting, possibly "under Raffael," and certainly under masters of his school; and administers the wholesome advice that British manufacturers should cease to imitate pomegranates and lotuses, and should import into their decoration the buttercups and cornflowers of their own fields. Scholars will also derive much pleasure from the survey of carpets, as they are alluded to in Greek, Latin, and other literatures; and as Sir George has persuaded himself that Homer's admiration of textile fabrics arose from "a Semitic strain in his Mæonian blood," it seems almost profane to suggest that the poet may conceivably have been apprenticed in his youth to a weaver. These shots at racial origin from hints given by an ancient author's tastes or turns of expression are more ingenious than satisfying. Mr. Houston Stewart Chamberlain, too, is firmly convinced that St. Paul must have had a non-Semitic mother, because his writings have so little of the Jew about them.

'Sva' exhibits a deep feeling for the beauties of Nature. 'The South-West Monsoon,' with which the volume opens, not only sets forth the mechanism of the rainfall with a minuteness that should gratify the most exacting of meteorologists, but also describes its phenomena with the touch of a poet. All true Anglo-Indians will revel in the fine passage telling how the terrific terrors of afternoon thunder were followed by the glory of the evening as the sun set behind Bombay. 'The Mahratta Plough' takes us in the same elevated spirit to the land of Sir George's birth. Here again Anglo-Indians will revisit Arthur's Seat, Elphinstone Point,

and other familiar scenes, and they will also learn things about soil, vegetation, old trade routes, and old traditions which even the most observant of them can hardly have discovered for themselves. To the stay-at-home British the paper will reveal the Mahratta *rayat*. It is written with a deep purpose, a warning, namely, that the abrupt introduction of Western ideas into Indian agriculture would simply destroy a village civilization without setting up anything in its place that the natives could understand. "The truth is," writes Sir George with profound wisdom,

"that closet publicists and politicians, trained in the competitive principles of the West, do not sufficiently distinguish between the prosperity of a country and the felicity of its inhabitants."

Sir George tells a pleasing story about a steam plough which was dispatched to Jamkhandi, only to sink hopelessly and ignominiously into the soft, yielding soil on its trial trip. "It had been recklessly brought into a sacrosanct economic system in which it had no place." But the natives, as soon as it could be moved, set the steel shaft up on end in their temple and worshipped it as a god, daubing it daily with dominical red. Sir George may be interested to learn that the introduction of the steam plough into Syria is said to have been as disastrous, though in a different way. It worked all right, but it brought certain noxious salts to the surface, with the result that the crops for several seasons were far from satisfactory.

'The Rajputs' will be remembered as the Preface to Miss Gabrielle Festing's 'From the Land of Promise.' Re-read on its own account, it will be found an admirable study of the capacity of a virile race to survive centuries of oppression. The heroic element is well brought out, as in the thrilling tale of Prithvi Rajah, who, like Young Lochinvar, swung his bride across his saddle-bow and galloped off with her to Delhi. It may be that we get rather too much about Afghan and other oppressors, and that Sir George in places almost enlarges his narrative into a general history of India. But he gets back to his subject in a concluding section of genuine eloquence, extolling the virtues which have enabled the Rajputs to preserve their historical personality. They have been hardly tried, and the sacrifice of the little State of Bundi to the vindictiveness of Holkar is an episode which stands to our lasting discredit. The abandonment of "friendlies" whenever British Governments have been seized by spasms of economy or fits of indifference is, indeed, a feature of our rule that is best forgotten except by way of warning.

'The Christmas Tree' is a thoroughly characteristic paper, which, while plausibly tracing that emblem from the Yggdrasil tree of the Norse myth, ranges learnedly over Eastern symbolism and other matters. We confess that Sir George seems to go rather far afield for some of his illustrations, and he actually trips at the outset of his article. The Christmas tree was



not introduced into England by a German servant of George IV.'s Queen Caroline, but, as the veracious pages of Mrs. Papendieck relate, by the exemplary Queen Charlotte, her mother-in-law.

Sir George Birdwood's thorough understanding of the native character finds expression in some affecting tributes to his Indian friends. 'A Sunset on Matherran' is a moving anecdote describing how a high orthodox Hindu of a most uncompromising temper was granted a grandson after he had worshipped at a dreary, degraded shrine, frequented by the most abject of the people, and then prepared himself for death. Sir George is an authority among the foremost on the factors of Indian unrest, which are in brief, he says, the rapid increase of the population owing to the abolition of famines and pestilences, and the restrictions placed on emigration, with "higher education" as an exciting cause. On the last point his views seem to be practically identical with Sir Alfred Lyall's. He concludes with an anticipation of Christianity reconciled through India with the world, which will lead in turn to the common brotherhood of man. The ideal seems somewhat remote nowadays, but then faith is the evidence of things not seen.

*The Poems of Digby Mackworth Dolben.*

Edited, with a Memoir, by Robert Bridges. (Milford, 1s. 6d. net.)

MANY lovers of poetry will remember a charming volume which made its appearance about three years ago, and was then perhaps recognized rather for what it owed to the Poet Laureate than for its contribution of verse. It fell to Mr. Bridges to recapture his impressions and memories of a boy who had been some few years his junior at Eton, and who, placed under his protection there, had entered into a close and trustful friendship with him and taken him for a guide and confidant, at a time when the most impassioned aspirations were at once exalting and disturbing a life destined to be cut off before they could unfold. As material for his Memoir, Mr. Bridges had but a score or so of letters addressed to himself, and two or three memoranda sent to him by other friends; but he knew how to turn this paucity to profit, and not only produced a complete and intimately satisfying portrait, but also, out of the contrast he recognized from the first between Dolben's poetic temperament and his own, gave to the character he was studying and revealing the light, the atmosphere, of poetry itself. For the most part when we read a poet's life, what comes home to us is his difference from other men—an irrelevant matter really. In Mr. Bridges's Memoir Dolben appears as a native in the heaven of poetry; what comes home to us is his difference from the other poets, his fellows there; his community with them is the background against which his originality is set.

No doubt the circumstances of the boy's life are partly responsible for this

effect. His genius was early understood and fostered even in his own home; and the fact that he was sent to Eton shows that, if the world was against him, the quarrel was of his own seeking. He is an example of unthwarted precocity, unless, indeed, we regard the atmosphere of high religious devotion in which he was brought up as responsible for the premature tension that marked his emotional and spiritual life. He is a poet among poets, because it was with poetry that the world in which he moved was, one might almost say, primarily concerned. After all, was not Mr. Bridges himself one of his chief friends? and was not Mr. Bridges—we see it clearly in the Memoir—a principal restraining element in his life, an administrator of salutary checks when idealism touched the danger point, the representative, as it were, of prose? All this is true; but it is not the less Mr. Bridges's achievement to have enabled readers to enter as perfectly as now they may into the beauty of the whole situation, into a certain luxuriance which is also a characteristic of it, into its humour also. His Memoir is an exquisite piece of work, a masterpiece of biographical evocation, and, in its intimate understanding of a poet's mind, a permanent contribution to criticism.

Indeed, if Dolben's poems are to take in our literature the place their present issue by the Oxford University Press in a standard popular edition would claim for them, they will take it, possibly, not in their own light alone, but in the light they lend to and draw from the commemorative work of Mr. Bridges with which they are thus lastingly associated. Mr. Bridges is not himself in doubt as to their absolute value. "When Dolben went to Boughrood," he writes—we gather that he went there to be coached for Responsions—

"he was just eighteen years old, and I should say—though I do not wish to anticipate the estimate of his genius—that the poems which he now began to produce will compare with, if they do not as I believe excel, anything that was ever written by any English poet at his age; and the work is not only of rare promise but occasionally of the rarest attainment, and its beauties are original."

Dolben was nineteen years and four months old when he died—he met his death by drowning—and it was, we believe, in his twentieth year that Milton wrote his 'Ode on the Morning of Christ's Nativity.' Perhaps Mr. Bridges did not intend to challenge this comparison, and we certainly do not see how it could be sustained. But Dolben has, strangely enough, some points of affinity with Milton, and on these, since that great name has been mentioned, it may be pleasant to dwell. In the first place, his inspiration is profoundly religious, though religion has to his sense a mediæval, a romantic colour, as far removed from Protestantism as could be (in point of fact, but for his father's influence he would have been a Roman Catholic when he died), and at times he touches that note of austere and monumental devoutness which Milton commands. Furthermore, though his scholastic attainments were

not remarkable, his poetry is essentially a scholar's poetry, and thus he instinctively recognizes a second source of poetical inspiration incompatible with the first. He is, in his poetry, half a Greek, half a Christian; only he has not reconciled these opposing influences, as Milton did; he draws first from one source and then from the other, identifying himself with the spirit of each in turn, to some extent deriving an artistic stimulus from his consciousness of the antagonism between them, and even leaving us at the end uncertain which will prevail, or how. In temperament he thus more nearly resembles a kind of other-worldly Keats; and something of the spirit of the nineteenth-century mediævalists, of Morris and Rossetti, has entered into his diction and troubled it. This and other points already suggested will be apparent in the following lines, taken from a fanciful and richly illuminated missal-song, in which he describes the heaven of the saints:—

Where many Knights and Dames,  
With new and wondrous names,  
One great Laudatè Psalm  
Go singing down the street;—  
'Tis peace upon their feet,  
In hand 'tis pilgrim palm  
Of Goddes Land so sweet:—  
Sing on—the Steps untrod,  
The Temple that is God,....  
And Him who sitteth there,  
The Christ of purple hair  
And great eyes deep with ruth,  
Who is of all things fair  
That shall be or that were,  
The sum, and very truth.

Another name that inevitably presents itself to meet the Laureate's challenge is that of Chatterton. Chatterton died at eighteen, a year younger than Dolben. The two have little in common but poetry and an early death; but the fact that neither takes instant precedence in the mind is significant. Dolben lacks the element of impetuosity and exuberance which made the possibilities of development in Chatterton illimitable; but he has, when his themes admit of it, an ease comparable to Chatterton's, and can also produce the beautiful illusion that language was made for poetry, and that words rhyme like notes that harmonize in music, because the thought will have it so. It must be remembered, too, that the flow of his expression was probably stronger than it appears; for the restrictive effects of comparison with the masterpieces of literature, and the conflict in his own mind between ideals of poetry and religion, must have robbed his work of facile spontaneities. They gave it, on the other hand, sustaining influences of purpose and control. He was deliberately and consciously a poet, where unhappy Chatterton knew only his desperations and desires. For that reason the romantic associations of unfulfilment are not likely to gather about his name, obscuring while they magnify him. If he is to stand, he will stand accurately by his achievement and by the intensity and charm of the personality which Mr. Bridges has revealed.

While he was at school, his deeply emotional nature attached itself in a kind of enamoured worship to the shadow, as it were, of one of his associates.



So passionate was his idealization of his friend that he recognized in the attachment a menace to his spiritual life; in fact, accused himself—in a certain sense, not without reason—of giving to the creature what belongs only to the Creator. His more important, at least his lengthier, poems express the conflict aroused in his mind by the perception of this sin, the fervour of his renunciation, the candid and exalted avowal of all that this human devotion has been to him.

O ever-laughing rivers, sing his name  
To all your lilies; tell it out, O chime,  
In hourly four-fold voices:—western breeze  
Among the avenues of scented lime  
Murmur it softly to the summer night:—  
O sunlight, water, music, flowers and trees,  
Heart-beats of nature's infinite delight,  
Love him for ever, all things beautiful!

There is the ecstasy of the friendship, and with what a delicious upwelling of clear musical water it is given forth! But later:

My Love, and once again my Love,  
And then no more until the end,  
Until the waters cease to move,  
Until we rest within the ark,  
And all is light which now is dark,  
And loves can never more descend.

There (it is the opening of another poem) we have the prevailing strain. Dolben goes on to narrate with burning words—full of an absorption and resolution that recall Blake, and built upon almost as imperceptible a nucleus of common sense as Blake's Jerusalem and Milton—how “the net of anguish broke,” and how the love to which he had descended, and to which he had been a prisoner, melted from him and he was free:—

I mused awhile in quietness  
Upon that strangest liberty:  
Then other fires intolerably  
Were kindled in me—and I spoke;  
And so attained the hidden Peace,  
The land of Wells beyond the fire,  
The Face of loveliness unmarred,  
The Consummation of desire.

There is, it will be seen, something deeply esoteric in Dolben's muse. Even if many admire, few will fully understand him, and the majority will not care to understand him. Before leaving him we should have liked to give an example of his strictly classical vein; for example, his lines of translation from Sappho, exquisite in their chiselling. But we prefer to dwell finally on a more popular aspect of his genius, to which he more than once gave exalted and adequate expression. We refer to his perception of the humanity of the divine nature, represented to him in the person of Christ, the Saviour. The following stanzas, with their processional rhythm, their rigour, majesty, and radiance, are part of a “dream” with which another long rhapsody of spiritual conflict concludes:—

The Lion of the tribe of Judah, He  
Has conquered, but in Wounds and Agony.  
The ensign of His triumph is the Rood,  
His royal robe is purple, but with Blood.

And we who follow in His Martyr-train  
Have access only thro' the courts of pain.  
Yet on the Via dolorosa He  
Precedes us in His sweet humanity.

A Man shall be a covert from the heat,  
Whereon in vain the sandy noon shall beat:  
A Man shall be a perfect summer sun,  
When all the western lights are paled and gone.

A Man shall be a Father, Brother, Spouse,  
A land, a city and perpetual house:  
A Man shall lift us to the Angels' shore;  
A Man shall be our God for evermore.

*The Influence of King Edward, and Essays on Other Subjects.* By the Viscount Esher. (John Murray, 7s. 6d. net.)

A SHARP line can be drawn between Lord Esher's two essays on the influence of King Edward and the ‘Essays on Other Subjects’ which make up this acceptable volume. Their writer is occupied in his earlier pages with sketching a tentative likeness of a sovereign with whom he was intimately associated; his later papers convey his own ideas about constitutional politics and problems of Imperial defence. There are points, of course, at which the two divisions touch, but still the distinction prevails, and, as politics are not our business, we must pass lightly over Lord Esher's disquisitions on the House of Lords and the Committee of Imperial Defence and cognate subjects. It may have been a pity that such matters as the voluntary system for soldiery and naval construction for the Dominions fell, before the war broke out, into the groove of party, both here and in Canada. However, they did; and, as decision has to be reached through division lobbies, any other arrangement seems inconceivable in times of peace.

Lord Esher's essay on ‘The Character of King Edward’ attracted much attention when it first appeared, and that deservedly. It breathes the spirit of a courtier, but its feeling is sincere, and when Lord Esher stoutly asserts that “King Edward was beyond all question in the category of the great,” one can merely remark that he pronounces his verdict without a sufficient summary of the evidence. The outstanding feature in the article is the pathetic assiduity shown by the royal parents in trying to train their son into something quite different from what Nature intended him to be, and from what he ultimately became. “The only use of Oxford,” wrote the Prince Consort to the Dean of Christ Church, “is that it is a place for study, a refuge from the world and its claims.” If David Copperfield had gone to Christ Church, he would, no doubt, have been similarly supervised by Miss Murdstone. Unfortunately, though we learn a good deal about what others thought of the young Prince, we get little notion of the Prince's impressions of Oxford. He subsequently regarded his residence there as a mistake; but Lord Esher might have mentioned that there was a mitigation in membership of the Bullingdon Club, never an assemblage of anchorites; and that his autograph, which was, and presumably is, preserved in the Christ Church barge, proves that the river was not unknown to him. Col. Bruce, his governor, presumably interpreted the paternal instructions in a liberal spirit.

In an essay written for the *Deutsche Revue*, and therefore prophesying smooth things which in the event have been sadly ruffled, Lord Esher points out that it is ridiculous to suppose that King Edward planned the understanding between England and France. Club wisacres may demur, but the fact remains that the King never swerved from his position as a

constitutional sovereign, and had no grasp of diplomatic details. When that turning-point in the world's history comes to be fully documented, its author, if it had any one author, will be found to be M. Delcassé. The King's action consisted in vigorously accepting the diplomatic situation, and carrying it out with the French public through his personal geniality. But while Lord Esher defines King Edward's bearing upon foreign affairs correctly enough, we cannot quite understand why he should denounce “whispers in corners of the Press” to the effect that the domestic crisis of 1909 hastened the death of the King. Thus put, the statement is no doubt exaggerated. None the less, the doctors reported that political worries had some effect on his general health, as indeed, his age considered, was bound to be the case.

We cannot follow Lord Esher through his letters on the complications which resulted in the Parliament Act, a time of stress during which he played an eclectic and somewhat indefinite part. It is enough to remark that his examination of the precedents for the creation or non-creation of peers shows acuteness, though Lord Bolingbroke wrote a famous letter to Sir William Wyndham, not “Windham.”

For the reason we have already given, the essays on ‘The Committee of Imperial Defence’ and on defence generally must be dismissed with less attention than they perhaps deserve. There is a disposition in some quarters to treat Lord Esher as if he had been an out-and-out pacifist before the war, but that is to do him an injustice. The finger can be laid, no doubt, upon such unfortunate expressions as “War between European nations, because of their interdependence and because of the interlacing of national life, becomes every day more difficult and improbable.” But, as Mr. Maxse's ruthless ‘Potsdam Diary’ reminds us, assertions equally compromising can be placed to the account of nearly every public man. Lord Esher was fully awake to the possibility of “supreme acts of folly” on the part of nations, and the consequent criminality of unpreparedness. If we read his rather vague opinions correctly, he felt that disarmament could only be reached through general consent; but, like all other searchers after the ideal, he failed to find the fitting formula.

There is, in fact, over all Lord Esher's essays the touch of the gifted amateur. He has evidently thought a good deal about tribunals and armaments, and his anticipation of the value of submarines betokens an alert mind, even if his recommendation that the Territorials should be trained as an irregular force on the Boer model appears a trifle fantastic. But then we can imagine Lord Esher writing just as entertainingly on the regeneration of agriculture, the reconsideration of landscape gardening, or the uplifting of musical comedy. When we come to consider what we carry away from his essays, its amount appears exiguous; he glances at all important considerations, but he fails to solve them.

*Footfalls of Indian History.* By the Sister Nivedita (Margaret E. Noble). (Longmans & Co., 7s. 6d. net.)

WE would fain hope that, among the many emancipated daughters of Bengal who write English as freely and idiomatically as any Girton undergraduate, one or two may pay the debt which the modern Hinduism of Bengal owes to Margaret Noble. Her generous enthusiasm for her Bengali friends—male and female—caused her to feel a passionate revulsion from the insular attitude towards Hindu beliefs which, for instance, finds characteristic expression in Macaulay's writings and speeches. She was, of course, not the first to recognize that the average Briton's good-natured patronage of Hindu friends, Hindu ways, and Hindu thoughts was due to ignorance. There were others, English men and women who have spent half their lives in Bengal, who understood thirty years and more ago that Bengal, more than any other Indian province, had accomplished an ethical and literary renaissance, due to its closer and earlier contact with Christian thought and English literature. Long before Rabindranath Tagore's masterly English version of his mystical lyrics showed the Western world that Bengal had its Maeterlinck, Bengal civilians and schoolmasters, and even a missionary or two, had discovered that the study of Milton and Shakespeare, of Walter Scott and Dickens, had brought about a literary evolution in Bengal such as no other Indian province has yet reached—had produced a Madhu Sudan and a Bankim Chandra.

The Bengali race, of mixed origins, and possessing a language as composite and copious as our own, has ever been susceptible to external influences. Its taste and its intellect have been both eclectic and receptive. So late as the eighteenth century we can see that Bharat Chandra Rai, while he remained a typical Hindu of his time, had been affected in style and treatment by Muslim examples. From 1770 onwards Bengali thought and letters have been profoundly influenced by English teaching. It was not for nothing that Rabindranath's elder brother was the first Indian to pass into the Indian Civil Service. He remains, nevertheless (as his amusing satirical verses sufficiently show), a true Bengali. But the Hinduism of Bengal has undergone a radical transmutation. Under the guidance of Ram Mohan Roy and his successors, including the saintly Devendranath Tagore, the philosophy and ethics of Bengal, which under effete Mohammedan Nawabs had sunk to depths which justified Macaulay's diatribes, rapidly rose to the lofty morality and high ideals of the Brahma Somaj and its offshoots. Local patriotism, always a strong feature of the Bengali character, forbade a too candid acknowledgment of the debt Bengal owes to English missionaries and administrators. The new ideals and aspirations were subtly and successfully identified with the doctrines of the writers of the early prime of Hindu thought. The Upanishads and the Vedanta supplied

the phraseology for a Reformation of which Ram Mohan Roy was the Luther. Hence modern Hindus in Bengal can discuss Christianity with a comprehension which is not inconsistent with a refusal to admit that their own beliefs are not wholly indigenous and Hindu.

Only thirty years ago the new composite doctrine was suspect and heterodox, as the careful reader may discover in the recently published translation of Taraknath Ganguli's charming tale 'Svarnalata.' But the mental and moral evolution of Bengal is proceeding with startling rapidity, and it was into this hope-stirred and reformed Hinduism that Miss Noble found herself introduced. She resented, as many Anglo-Indians have done, the limited intelligence which refused to recognize the marvellous change in educated Bengal. She went further. The indignation of her protest led her to feel that an Englishwoman of Christian nurture might share the ethical and religious beliefs of her educated Bengali friends. Others might doubt whether the birthplace of Tantric horrors had really undergone a change swifter and completer than that which ended the Middle Ages in Europe. Margaret Noble, with the whole-hearted consistency of her sex, became a Hindu of the modern kind. The Bengali people became her people, and in her generous enthusiasm she hardly, perhaps, realized that her God had silently replaced the bloody Siva of Bengali Kapalikas.

Naturally such an evolution has resulted in a copious literature of neo-Hindu apologetics, ingenious, learned, and full of excellent omen for the future. If this literature has a fault, it is an excusable fault. It is, we think, a little reluctant to admit its debt to England and to Christianity. It strives to trace its origins back to purely Indian sources. It has even (and naturally) gone back to that earlier Reformation of India which we call Buddhism. Of this literature Miss Noble's books form a not unimportant part. In the book we are now reviewing she even strives to show that the *phallus* of Siva-ism is nothing but a development of the *stupa* dome of Buddhist monasteries! It is needless to discuss her theories in detail. In Hindu theology she was, after all, an amateur and a foreigner. Her comprehension of Bengal and the Bengali character was of the heart rather than the head. She knew Bengal as a mother knows an only son, and defended Bengali hopes and aspirations with a passionate affection heightened by the conviction (not wholly unjustified) that most Europeans (she might have included most Indians) are constitutionally incapable of comprehending and loving Bengal.

Miss Noble's last book is well worth a kindly and sympathetic study. Her writings may help to bring Christians nearer the new Hindus, who in all but phraseology are filled with the Christian *ethos*. Let us hope, once more, that among the Hindu girls at Somerville or Girton there may be some to make a like defence of English Christianity; to show, from the other side, that the gulf which once yawned

between Christian and Hindu grows daily narrower. Toru Dutt might have done it, if she had lived longer; Sarojini Naidu might do it now, if her patriotism were not so proud, if she were not, naturally enough, conscious that the Western world is still a little supercilious. It was "Sister Nivedita's" mission to show that the time for mere patronage is past, or passing.

#### ENGLISH ESSAYISTS.

PROF. WALKER'S book on 'The English Essay and Essayists' is one of the series called—not very happily—"Channels of English Literature," and intended (as the publishers tell us)

"to trace the genesis and evolution of the various departments of English literature and English thought...[and] to afford those who might wish to devote themselves to one special type or form of composition the materials for accomplishing their desire. ... Literature is to be broken up into its component parts, and these parts studied analytically along the line of their literary evolution."

In the past the chief weakness of English literary history has come from its failure to set itself any clearly defined goal; literary historians have been content to arrange the great English writers in an order roughly chronological, to group them more or less systematically, and then to treat each writer as though he stood in isolation, unrelated to anything before or after him. Open such histories anywhere and read the accounts of Milton or Gray or Hazlitt, and you find that nothing would be lost if the articles were arranged alphabetically. A few great movements—the Renaissance, the rise of the drama, the development in turn of classicism and romanticism, the rise of the novel—are too plain to be ignored, but, when they have been traced, the historian loses himself again among the thousands of English books and authors, "a mighty maze"—"yet not without a plan," if we are willing to look for it.

The "Channels of English Literature" are to trace some of the main lines of the plan by applying to literature the methods of evolutionary biology. The older systematic zoologists, like the literary historians, described, classified, and studied forms as things independent of time or development. The newer school sees in each the result of a long process of modification which can be exhibited if we place side by side the earlier and the later forms of the same type, as, for example, we can trace the different stages in the evolution of the horse or elephant. The purpose of such a book as Prof. Walker's is, then, to consider the essay as an organism, developing from century to century, in this direction or that, with no irrational breaks in its history, but always on lines capable of

*The English Essay and Essayists.* By Hugh Walker. (Dent & Sons, 5s. net.)

*Abraham Cowley: the Essays and Other Prose Writings.* Edited by Alfred B. Gough. (Oxford, Clarendon Press, 4s. 6d.)



explanation. To exhibit such a history one must work with some clear scheme of description. It will not be enough to take each specimen and to mention such characteristics as strike the attention, without considering whether those characteristics are significant or insignificant in the history of the form. A biologist must learn to ignore the irrelevant, and fasten upon essential features; a given object may be of a vivid scarlet colour, but, although the colour may catch the attention first and last, it may have no importance at all in the development of form. So, in writing the history of the essay, the writer must keep steadily before him his scheme of description. He may decide, for example, that brevity is an essential feature, or the number of subjects dealt with, or the style—personal or impersonal, light or sombre—or the use of real or fictitious characters, typical or personal figures: any or all of these or many others. But whatever he regards as essential features must be considered in every specimen before him. He must not forget his scheme, and go off into digressions. The business of the evolutionary historian of literature is not to write a volume of rambling papers, but to trace the evolution of a form.

Now the essay is, perhaps, the least rigid of all literary forms. It is capable of almost indefinite expansion and contraction, and falls unresistingly into any shape the writer chooses, so that often it appears to be something quite different, and is only to be recognized by looking for the essential, and disregarding the accidental—by looking at the form, and ignoring the label. The task of the student who sets out to trace "the line of its literary evolution" is therefore doubly difficult: he must follow the changes of form in an organism singularly fluid and lightly held together, and he must learn to choose among hundreds of specimens closely resembling one another just those which really belong to the species. His best method, one may suppose, would be to make a complete list of essays of all types, to choose among them perhaps fifty as exhibiting definite stages in the growth of the form, and with these arranged before his mind, as a biologist's drawings are arranged upon a table, to trace the main lines of evolution. He would probably see, then, that the essay is not one form, but many confused under one name, and part of his most interesting work would be the establishment of the different groups. When these were clearly marked out, all other English essays would fall into their places in the general scheme.

Prof. Walker has approached his task in a different way. He has gone through English literature looking for essays, and reporting upon them and their writers almost as if he were working with no special purpose in view. If we turn, for example, to the pages in which he deals with Dr. Johnson, we find eleven paragraphs dealing with these topics: the dates of Johnson's essays; a specimen of his heavy style; the style and topics of *The Rambler*; the unpopularity of

*The Rambler*; appreciations of papers in *The Rambler*; the change of tone in *The Adventurer* and *Idler*; a general account of *The Adventurer*, with a specimen of Warton's literary criticism; Johnson's critical papers in *The Rambler*, with a specimen from the 'Preface to Shakespeare'; and Hawkesworth's share in *The Adventurer*, with a long extract from one of Hawkesworth's short stories. All this is interesting enough in its own way and its own place—that is to say, in a general criticism of Johnson's works; but Prof. Walker's subject is the evolution of the essay, and how does this topic come into all this?

The same criticism applies to the volume as a whole, though some parts of it are more to the point. In particular, the opening chapters, tracing the essay from its beginnings to its maturity in the hands of Addison, are really suggestive, partly because Prof. Walker has wisely included in his survey such works as Browne's 'Religio Medici' and Howell's 'Epistolæ Ho-elianæ,' which a pedantic insistence on a definition would have excluded. Moreover, his comments on the many writers are sound and often interesting, though he has not very much that is new to say until he reaches the work of modern authors whose position is still doubtful. The book, as a whole, exhibits the same depth and breadth of knowledge as astonished not a few readers of his 'Literature of the Victorian Era.' Some of his *obiter dicta* are less impressive; but it is an incurable habit of the literary historian to throw them out, and an incurable habit of critics to quarrel with them.

It may be suggested that further volumes in this series should be provided with chronological lists of the works dealt with, and detailed chapter-headings instead of short descriptive titles. The reader is to expect history from these books, and readers of history know how valuable such analyses of chapters may be. The making of the tables and analyses may also help to clarify the minds of the writers, a consummation devoutly to be wished, if the series is to justify its practical purpose.

The 'Essays and Other Prose Writings' of Cowley which Dr. Gough has edited suggest one main reflection. The subjects and manner of Cowley illustrate clearly the debt of the classical English essayists to Horace and Martial—a debt so great that no account of the English essay is well begun until it has been recognized as not less important than, say, the debt to Montaigne. Cowley's many translations from Horace and Martial are added to his essays with so little incongruity that you pass from the prose to the verse as you pass from one room to another in the same house. They have many topics in common—the delights of solitude, leisure, obscurity, and the rural life; the hatred of towns and town-bred ambitions; the shortness of life and the dangers of delay; the love of gardens; the uncertainty of human fortunes. On all these subjects they write with the same smiling

confidence, and look, without being disappointed, for the acquiescence of their readers, recommending no heroic creed, and expecting no transcendent praise. But they are among the best loved of the human race, and the audience at an auction of the philosophers would break into genuine applause if Horace or Cowley were put up for sale.

Cowley's letters, too, would have been a delightful possession if he wrote letters as he wrote essays; but the hand of Sprat destroyed them. For the rest, Dr. Gough's small volume includes all Cowley's extant prose, except the Preface to 'Poetical Blossoms' and some political letters, together with a short biographical Introduction, and 140 pages of notes. We are glad to see that the text has been reprinted in the original spelling from the first editions. The Introduction is clear and workmanlike, though uninspired; and the notes have been carefully compiled. A few points suggest comment. It is not quite exact to say that 'Poetical Blossoms' in a few years reached a third edition, and was followed in 1636 by 'Sylva' (p. vi). The third edition of 'Poetical Blossoms' was published in 1637: 'Sylva' was added to the second edition, published in 1636. The list of *testimonia* (pp. xxiv, xxv) might have been made more complete by quotations from Cowper and Coleridge, and McBryde's article on the 'Davideis' might be added to the list of books to be consulted (pp. xxviii-ix). Dr. Gough's remarks on the poem are inadequate even as a short account. Mention should also be made of Prof. Spingarn's 'Critical Essays of the Seventeenth Century,' vol. ii., which contains Sprat's 'Life of Cowley.'

It may be doubted whether it is wise to write notes on such names as Themistocles, Theophrastus, Aristotle, Pliny, Cato, and Varro, or on the labours of Hercules and the story of Iphigenia. Classical lore of a simple sort is, perhaps, not to be taken for granted nowadays, but, since all these things are to be found in cheap and handy dictionaries, to repeat them in notes is to encourage idleness, and make readers unable or unwilling to do anything for themselves. If they really need such notes, what will they make of this sentence in the Introduction (p. xi)?—

"This movement advanced on the one hand in the direction of a rationalistic latitudinarianism, on the other hand in that of an eclectic mysticism, the so-called Cambridge Platonism, which attempted, with the aid of the Cartesian philosophy, to unite Christianity with the Platonic, Neoplatonic and Talmudic systems."

The note on 'Mona' (p. 264) is incomplete. Probably Cowley intends the Isle of Man, as Dr. Gough says, but "Mona" usually means Anglesey; and students of English ought to be reminded of Milton's use of the name in 'Lycidas' and the 'History of Britain.'



## FICTION.

*Within the Tides.* By Joseph Conrad. (Dent & Sons, 6s.)

THE average level of the English short story suggests that our raconteurs need to study good models, and we are glad to say that the quartet of tales in Mr. Conrad's latest volume may be recommended to the notice of all who can profit by a perfect blend of anecdote, characterization, and atmosphere. In one of them, an eighteenth-century Spanish tale, an opportunity is afforded for comparing the method of Wilkie Collins with that of Mr. Conrad, for the murderous device of a descending bed-canopy occurs in a tale by the earlier novelist. It will be observed that by brilliant character-drawing, and the employment of an irony in which the grotesque harmonizes with credibility, Mr. Conrad lifts his tale above sensationalism, and keeps his originality obvious to an artistic eye.

The other three stories display inventiveness of a high order, and indulge their author's taste for arranging into patterns the futility, irony, and melancholy of this limited world. Though perfection of savage humour makes 'The Partner' (the tale of a conspiracy to defraud a shipping insurance company) dearer to the intellect than its companions, the appeal to the heart is stronger in the case of the first and last stories. No character in the volume is more piteously true to the author's irony than "Laughing Anne," the woman of many fickle lovers, who would have chosen to be faithful to any of them. She offers a vivid contrast with the woman of the first story, whom civilization has stupefied into statuesque coldness, and made incapable of magnanimity towards devouring passion.

*Peter Paragon.* By John Palmer. (Martin Secker, 6s.)

INGENUOUSLY daring in its exhibition of the influence on conduct of sexual feeling, Mr. Palmer's novel may be recommended to worldlings who, while critically observant of the clash of opinions around them, are loth to dogmatize or offer revolutionary specifics for the public welfare. The title-character, despite his name and unusual aptitude for refusing compliance with womanly desire when he has aroused it, is not even a Puritan's idea of a "paragon," but a youngster who, in his self-constituted position as critic, presents alarmingly sharp angles to the people about him. His life at Oxford, terminating in expulsion from the University, is depicted with a humour which discreetly reminds us of drolleries of a bygone age when things less afflictive to delicacy than spades were called by their right names. We are treated to some keen satire on the State control of the stage, and on the degenerate members of the aristocracy who are, or were, vulgarly known as "the Johnnies." But Peter learns to appreciate the nobility, and to know that it is not "manners" which distinguish them from plebeians and

cause them "quite obviously" to go with the silver on their tables. In this connexion we note that a stern conception of the duty of the aristocracy to its own order is firmly illustrated by one of Mr. Palmer's characters. We add that the novel is admirably written, though the interest flags somewhat in about a hundred pages which show the hero unsensationally engaged in acquiring a level head.

*The House of the Dead.* By Fyodor Dostoevsky. Translated by Constance Garnett. (Heinemann, 3s. 6d. net.)

THE present volume is the fifth in Mrs. Garnett's series of translations of Dostoevsky's novels. 'The House of the Dead' has already appeared in the English language under its present title, and, as 'Buried Alive,' 'Prison Life in Siberia,' and 'Memorials of a Dead House'; it is therefore probable that this is the best-known of its author's works among English readers. Dostoevsky was himself a convict in Siberia for four years, and served compulsorily as a soldier there for ten more. Many of his experiences gained in these capacities are utilized in this pseudo-autobiography, which can only be called fiction by stretching considerably the usual meaning of the term. The book is rather in the nature of a series of reminiscences, all permeated by the author's wonderful understanding of, and sympathy with, the "unfortunate ones"—as the Russians call the convict class.

The sudden transitions from the ludicrous to the grim in a few places emphasize the diversity of the characters and events described. Perhaps the finest passage in the book is the scene at the convicts' bath-house, the crowded, almost Tartarean character of which seems to demand an illustration by Doré. Mrs. Garnett's translation, as usual, preserves admirably the style and spirit of the original.

*Bones.* By Edgar Wallace. (Ward & Lock, 6s.)

THE "further adventures in Mr. Commissioner Sanders's country" provide a series of diverting sketches. Bosambo, Chief of the Ochori, is compounded of the essences of three brands of cunning, Christian, Arab, and native, and they make a formidable combination. His successful plan to obtain a C.M.G. for his patron by the simple expedient of abducting a Cabinet Minister led to the arrival of "Bones," and, as every one could have foreseen, extreme youth, a sublime self-confidence, and a smattering of the native "lingo" were somewhat inadequate qualifications for controlling a collection of childish and quarrelsome tribes. In fact, whether on point duty in the Strand or guarding the outposts of Empire, "taking one consideration with another, a policeman's life is not a happy one," as "Bones" speedily discovered. But for the humour which the author transmits to his hero, the poor lieutenant's adventures would have been tragic; as it is, although hardly in

accordance with Blue-book accounts of the doings of Government servants on the West Coast of Africa, they are a constant source of mirth. 'The Green Crocodile' and 'The Soul of the Native Woman' are particularly delightful. 'The Stranger who Walked by Night' seems out of its correct place in the sequence of sketches, and we are puzzled as to its purport.

*Red Hair.* By Robert Halifax. (Methuen & Co., 6s.)

THE troubles of a sensitive girl whose red hair made life a burden to her, and her love-affair with a somewhat unconvincing young man, form the plot of this novel, but it is worth reading for the sake of some of the minor characters and realistic sketches of life in Islington. The universal scandalmonger is unpleasantly lifelike, and the street arab who plays the part of *deus ex machina* is something of a creation, and bears the stamp of truth; his revelation of the manner in which his eyes were ruined is the more horrible because police-court annals bear witness to its likelihood. Questions of etiquette—particularly that of drinks in the neighbourhood—are enlightening, and so is the caustic variety of pavement wit.

*What a Man Wills.* By Mrs. George De Horne Vaizey. (Cassell & Co., 6s.)

THE series of short stories included in the above title have no other connecting link than that afforded by the fact that the characters concerned confess to each other on New Year's Eve what they desire in life. The narratives of their different degrees of attainment are all entertaining, and a subtle wit is used in showing whither some of their ephemeral wishes brought them. The author appears herself to place in the highest category contentment with whatever state one may be in. If this meant an effortless yielding to circumstance, we should dissent strongly; but the character who exemplifies this attitude towards life is, we notice, concerned more with the welfare of others than her own. We would warn readers not to skip 'The Man who Waited for Love' on account of the frontispiece to the volume—it is the best tale of all.

*Enter an American.* By E. Crosby-Heath. (Methuen & Co., 6s.)

THIS book is a natural child of 'The Passing of the Third-Floor Back.' An ebullient and wealthy American descends upon a small boarding-house, and proceeds to bring light into the lives of its female occupants by the provision of husbands or the discovery of long-lost sons, or stepsons. The author saves up most of his effects for the last few pages, when a torrent of sentimentality sweeps his characters wholesale into a higher plane. We gather that the purpose of the book is to promote friendliness between ourselves and the United States.

## OUR LIBRARY TABLE.

STARTING with the truism that "War is possible only in a civilization which is not yet Christian," Canon Streeter later in *War, this War, and the Sermon on the Mount*, No. 20, "Papers for War Time" (Milford, 2d.), seems to us to evade certain points. We did not expect him after this beginning to speak of "a war in self-defence, or in defence of weaker nations," without admitting that the present war cannot be wholly so classed by honest people. While we gladly recognize that it was undertaken largely for those two causes, we think it wiser to face the fact that a desire to gain possession of our property was at least a contributory cause to the German attack on a weaker nation, while the need to defend that property gained the support for the war of at least a section of our capitalist class. Again, Canon Streeter writes concerning "the 'martyr nation' theory":—

"It is contended that war will end when, and only when, some nation is prepared totally to disarm and to take the consequences. Some of those who advocate the theory anticipate that the moral effect of such an act would be so great that no other nation would as a matter of fact attack it by arms or rob it by diplomacy. Others think that more probably the nation would have not only to be willing to suffer, but would actually have to suffer spoliation and oppression."

But in his remarks on this theory he forgets to state that the making of such initial sacrifices would be worthless unless it were accompanied by a national resolution to refuse to work at the behest of the conqueror.

*Why the Nations are at War*, by Mr. Charles Morris and Mr. Lawrence H. Dawson (Harrap, 5s. net), is presumably intended for the instruction of the numerous class of newspaper-readers who find themselves puzzled by the frequent references made to the Congresses of Vienna and Berlin, and who have but a vague idea of the relation between Prussia and the German Empire. The authors begin with a brief description of the events of the last week of July, 1914, and explain in simple language the meaning of Pan-Slavism and Pan-Germanism. The remainder of the book is a history of the wars of Europe since the Revolutionary Era. While the authors are perfectly accurate in their facts, they venture in several places to deliver judgment on matters which, to say the least, are extremely controversial. Here the absence of the practised historian is noticeable. We do not think sufficient attention has been given to the events shortly preceding the war; the case of Morocco appears to have been overlooked entirely. A study of the French 'Yellow Book' would have certainly repaid the authors.

The volume is illustrated with a large number of recent war pictures, the indiscriminate distribution of which leads to some odd effects.

*Trade Unionism* (Black, 2s. 6d. net), the second volume of "The Social Worker Series," concerns a field which was exhaustively covered by Mr. and Mrs. Sidney Webb in their two great books on the subject some years ago. Mr. C. M. Lloyd, however, the writer of the present work, is fully alive to the significance of the changes which have been recently taking place in the trade-union world, and his point of view is distinctly modern and independent. Twenty years ago, we believe we are justified in asserting, the problems of trade-unionism mainly con-

cerned function; to-day, they relate to structure. In practice, this means that the union officials tend to regard matters affecting benefits, &c., as settled on a firm basis, while discussion to-day refers to such things as the relative advantages of federation and amalgamation. In Mr. Lloyd's little book the student will find the raw material of these arguments supplied in a succinct form. It includes an excellent little historical introduction, and a comparative view of representative forms of Continental and American trade-unionism. The author briefly examines the latest additions to the theory of the subject, and strongly criticizes the proposed divorce between labour organization and political representation. This is undoubtedly the best book of the last few years on the subject.

*William Pardow of the Company of Jesus*, by Justine Ward (Longmans, 6s. net), is a short and unpretentious biography, somewhat amateurish in plan, somewhat disorderly in the handling, but, nevertheless, a book worth attention. It succeeds, in spite of its faults, in making a quite distinct—even, so to say, a living—portrait of a very remarkable man, while in the necessary account of the theory and practice of Jesuit life it combines clearness and an adequate fullness with a welcome brevity.

In January, 1908, a few days before his death, being already stricken with mortal illness, Father Pardow was preaching a triduum for men at Hoboken. The fiercest storm of that winter, rendering the streets all but impassable with snow, raged all the three days. Nevertheless, evening after evening, through the furious blizzard, 2,000 men assembled to hear him. It was a culminating example both of his own hardness of will and of his power to draw and to hold a multitude. He had shown his capacity in many of the offices which a Jesuit father is called upon to discharge: within the Society as tertian-master and provincial; towards the world without as the administrator of a parish, the conductor of retreats, the confessor of extraordinary sympathy, penetration, and resource; but it was as a preacher that he most signally justified his vocation. He was hampered in this by no pernicious facility. He might have been Demosthenes himself for the number and tiresomeness of his physical disabilities, and the labour it cost to overcome them. With a rare humility he sought, treasured up, sifted, and, where possible, acted upon the criticisms of learned and unlearned, quick and stupid, harshly given and inept as some of them were. By degrees his great gift disengaged itself—a complex force in which a hardwon knowledge of men, a burning sincerity, and an astonishing swiftness in following his hearers' minds were combined with a dry, homely humour, a sturdy intransigence as to principles, and that felt authority which is most often the fruit—as it was in him—of preparatory work, thorough, selfless, and not exempt from painful effort.

Of blood partly Irish, partly Anglo-Norman of the North of England, Pardow was by birth and upbringing an American. He spent a few years as a scholastic in France, and was sent to Rome in 1905 as a delegate from his province to the general congregation for the election of a General. Except for these two sojourns in Europe, his life was spent in America. He had the American directness and resolution about making a thing good if he had once intended it; the readiness to "scrap" whatever was found useless; the unswerving singleness of perception which,

if it shut him out from many good things, yet delivered him from the thwarting effects of hesitation and sadness. He employed the American idiom, too. He once began an All Saints' sermon by saying:—

"If the Founder of Christianity had submitted His platform to the eyes of the world's greatest statesmen, it would have been their unanimous verdict, without a moment's hesitation, that such a platform would be highly suicidal."

*The Book of the Old Edinburgh Club*, Vol. VI. (Edinburgh, T. & A. Constable).—This volume contains three interesting items. The first, by Mr. W. T. Oldrieve, is an account of the discovery of a portion of "David's Tower"—the tower built by King David II. during the years 1367–77—in Edinburgh Castle. This is illustrated with excellent pictures and plans, and is particularly interesting to students of the city. The history of 'The Incorporated Trade of the Skinners of Edinburgh,' by Mr. William Angus, follows. We find a considerable amount of information regarding their religious foundations, their pageants, and their plays. They obtained their Seal of Cause from the Town Council in 1474, but their records do not begin until 1549. In the extracts from the Minute Book between that date and 1603 which are quoted we read much of conflicts with "vnfremen" and with the Town Council. The Guild became one of the most powerful, and in 1558 contributed sixty-three men to the defence of the town, and in 1564–5 gave material help to the needy among their poorer brethren. It is pointed out that the internal organization of the Scottish crafts was developed more upon foreign than English lines (partly from the considerable influence of Flemings).

The book ends with extracts from the original records of 'The Old Tolbooth,' continued from vol. v., edited by Mr. John A. Fairley. The period covered is from 1670 to 1681, and the most interesting entries refer to martyrs for conscience' sake. Many of the prisoners in Ward were removed to a longer imprisonment on the Bass; and we find this curiously worded statement (January 26th, 1681) about two of the unfortunate women of the Covenant: "The which day Issobell Allison and Marie Hervie were sett at libertie by being taikin to the grasse markatt and executed for disowning the King's authoritie."

*The Central and Eastern Area section of Philips' Large-Scale Strategical War Map of Europe* (6s. net, mounted on rollers and varnished) extends in longitude from 6° to 24° W., but as the latitude is only from 55° 30' to about 47°, Galicia east of Lemberg and the Bukovina are excluded from the body of the map, and confined to an inset on a scale smaller than that of the rest. A great number of details of military and naval importance are given, and there are inset plans of several towns. Relief is generally indicated by the usual brown colouring; forests are marked light green. The map is not unduly crowded with names, in view of the scale of 1 inch to 20 miles; and the Index published separately in pamphlet form, mentions 6,500 places. We notice that Luxemburg is not granted a separate frontier, and that the corner of the minute non-belligerent state Liechtenstein has no distinctive boundary.

The uniformity of colouring and the mass of names in small type make this map unsuitable for the schoolroom and the lecture hall; for personal use, however, it is one of the best we have seen.



## BOOKS PUBLISHED THIS WEEK.

## THEOLOGY.

**Bellamy (R. L.),** THE UNRULY MEMBER, 1/6 net. Nisbet  
"Six Lenten Addresses on the Government of the Tongue."

**Howatt (Rev. J. Reid),** THE NEXT LIFE: LIGHT ON THE WORLDS BEYOND, 1/ net. R.T.S.  
A new issue. The book was originally published in 1910.

**Lake (Kirsopp),** THE STEWARDSHIP OF FAITH: OUR HERITAGE FROM EARLY CHRISTIANITY, 5/ net. Christopher  
Lectures delivered at the Lowell Institute and in the King's Chapel, Boston, in 1913.

**Reed (Elizabeth A.),** HINDUISM IN EUROPE AND AMERICA, 6/ net. Putnam  
The author's purpose is to show that the proselytizing by Asiatics in Europe and America has been carried out by misrepresenting Hindu beliefs and rites.

**Scott (Rev. A. S. Hill) and Knight (Rev. H. T.),** LESSONS FROM THE OLD TESTAMENT: PART II. TRINITY SUNDAY TO ALL SAINTS', 3/6 net. Milford

Containing critical and expository notes on the lessons appointed for Sundays and Holy Days.  
**Underhill (Evelyn),** RUYSBROECK, "The Quest Series," 2/6 net. Bell  
A monograph on the life, doctrine, and writings of the fourteenth-century Flemish mystic.

## LAW.

**Baty (T.) and Morgan (J. H.),** WAR: ITS CONDUCT AND LEGAL RESULTS, 10/6 net. Murray  
A book on the effect of war on the laws of Great Britain, dealing in turn with 'The Crown and the Subject,' 'The Crown and the Enemy,' 'The Subject and the Enemy,' and 'The Crown and the Neutral.'

**Every Man's Own Lawyer,** by a Barrister, 6/8 net. Crosby Lockwood  
The fifty-second edition of this handbook. It has been revised, and includes the new Acts of Parliament and war legislation and incidental legislation of 1914.

## POETRY.

**Atkinson (Lawrence),** AURA, 3/6. Elkin Mathews  
A book of verse, reflecting the author's "Aura" in the theosophical sense of the word.

**Maeterlinck (Maurice),** POEMS, done into English Verse by Bernard Miall, 5/ net. Methuen  
Mr. Miall's aim has been to preserve the original metres, and produce a literal translation.

**Ord (Hubert),** POEMS OF PEACE AND WAR, 1/ net. St. Catherine Press  
This little book is illustrated by Mr. Cecil Hunt. It is sold in aid of the Belgian Relief Fund.

**Shahnâma of Firdausi,** done into English by Arthur George Warner and Edmond Warner. Vol. VII., 10/6. Kegan Paul  
This translation will be completed in two more volumes.

## BIBLIOGRAPHY.

**Classified Catalogue of Works published by Messrs. Longmans, Green & Company.**  
Includes analyses of the contents, and general information for the use of bookbuyers.

**Liverpool University, REPORT OF SENATE UPON RESEARCH AND OTHER ORIGINAL WORK PUBLISHED AND COMPLETED DURING THE SESSION 1913-14.** Liverpool University Press  
A classified and annotated list.

**Norwich Public Library, READERS' GUIDE, MARCH, 1d.**

This number contains the first portion of the Classified Catalogue of the Religious Section of the Lending Library, and a list of recent additions.

**Wigan Public Libraries, QUARTERLY RECORD, Vol. II. No. 19.**  
Contains classified lists of additions to the Reference, Lending, Pemberton, and Powell Boys' Libraries.

## HISTORY AND BIOGRAPHY.

**Evelyn (Helen),** THE HISTORY OF THE EVELYN FAMILY, 10/ net. Nash  
The volume includes a memoir of William John Evelyn by Mr. Wilfrid Seawen Blunt. It is illustrated with portraits, and contains family pedigrees, and a list of authorities.

**Fraser (Mrs. Hugh),** MORE ITALIAN YESTERDAYS, 16/ net. Hutchinson  
Another volume on the same lines as 'Italian Yesterdays.'

## GEOGRAPHY AND TRAVEL.

**Douglas (George M.),** LANDS FORLOREN, A Story of an Expedition to Hearne's Coppermine River, 84 net. Putnam

A story of travel in North-West Arctic Canada, illustrated with photographs by the author.

**Kearton (Cherry) and Barnes (James),** THROUGH CENTRAL AFRICA FROM EAST TO WEST, 21/ net. Cassell

A story of a trip up the Congo River, across Uganda to Mombasa, in search of photographs and films of wild life and river and village scenes. The illustrations are from Mr. Kearton's photographs.

**Scully (W. C.),** LODGES IN THE WILDERNESS, 5/ net. Jenkins

A narrative of a journey across the Great Bushmanland Desert, which the author undertook when he was Special Magistrate for the Northern Border of the Cape Colony.

## PHILOLOGY.

**Johnston (Rev. James B.),** THE PLACE-NAMES OF ENGLAND AND WALES, 15/ net. John Murray  
A companion volume to the author's 'Place-Names of Scotland.' It gives an account of the various linguistic elements to be found in the place-names of England and Wales, followed by an annotated list of the chief place-names, a Bibliography, and Indexes.

**Slack (S. B.),** ANALOGIES OF HEBREW AND LATIN GRAMMAR, 6d. net. Oxford, Parker  
The author's theory is "that there was a Semitic element in the population of the greater part of the Mediterranean basin."

## WAR PUBLICATIONS.

**Belgium the Glorious: HER COUNTRY AND HER PEOPLE,** edited by Walter Hutchinson, Part I., 7d. net. Hutchinson

The Introduction has been written by Dr. Sarolea, and the first chapter, dealing with the province of Brabant, is by Mr. D. C. Boulger. There are numerous illustrations, a coloured frontispiece, and a photographic supplement of the 'Entry of Charles V. into Antwerp.'

**Belgium, The Heart of,** 1/ net. Humphreys  
Four articles reprinted from *The Times*.

**Davis (Richard [Harding]),** WITH THE ALLIES, 3/6 net. Duckworth

An account of the author's experiences at the front, including descriptions of the German entry into Brussels, the bombardment of Reims Cathedral, and the battle of Soissons.

**Hurd (Archibald),** THE GERMAN FLEET, 1/ net. Hodder & Stoughton

One of the "Daily Telegraph War Books." It gives a history of German sea-power from the time of the Hanseatic League to the present day.

**Oxford Pamphlets: THE EVOLUTION OF THOUGHT IN MODERN FRANCE,** by Ernest Dinnet; **BRITISH AND GERMAN STEEL METALLURGY,** by J. O. Arnold, 2d. net each. Milford

The former pamphlet traces the present state of public opinion and feeling in France to historic causes; the latter describes how much Germany owes to the development of British metallurgy.

**Picton (Harold),** IS IT TO BE HATE? AN ESSAY IN WAR-TIME, 3d. net. Allen & Unwin

The author's purpose is to emphasize the good qualities in the German character and life.

**Temple (Rev. W.),** CHRISTIANITY AND WAR, 1d. net. S.P.C.K.

A paper based on two lectures delivered to teachers in St. Margaret's, Westminster.

**Tyner (Paul),** CHRIST OR KAISER? THE GREAT WAR'S MAIN ISSUE, 3d. net. Victory Publishing Co.

A recruiting pamphlet, contrasting the doctrines of Militarism and those of Christianity.

## ECONOMICS.

**Leeming (F. B.),** GUIDE TO THE INCOME-TAX, 1/ net. Eiflingham Wilson

A fourth and revised edition.

## SOCIOLOGY.

**Fraser (John Foster),** THE CONQUERING JEW, 6/ net. Cassell

An inquiry into the economic position of the Jew at the present day.

## JUVENILE.

**Mathews (Basil),** JOHN WILLIAMS THE SHIP-BUILDER, 2/ net. Milford

A story of the adventurous life of the missionary pioneer and martyr of Erromanga.

**Oakley (Rev. G. R.),** CROWNED WITH GLORY, 1/6 net. S.P.C.K.

Stories of the younger saints in the Church Calendar.

## FICTION.

**Chester (S. Beach),** THE IDEAL SINNER, 6/ net. Jenkins

The story of an M.P. who sets out to win notoriety by playing a double part.

**Dostoevsky (Fyodor),** THE HOUSE OF THE DEAD, 3/6 net. Heinemann

See p. 211.

**Dreiser (Theodore),** THE TITAN, 6/ net. Lane

An American tale of the private life of a great financier.

**Hewlett (Maurice),** A LOVERS' TALE, 6/ net. Ward & Lock

A mediæval romance, illustrated by Mr. Maurice Greiffenhagen.

**Ingram (A. K.),** THE FADED VISION, 6/ net. John Murray

The hero belongs to the country-gentleman type, and comes under the influence of a hard-working London priest. The scenes are mostly laid in the South Downs of Sussex.

**In the Foreign Legion,** by Légionnaire 17889, 2/ net. Duckworth

A new edition. See notice in *The Athenæum*, March 12, 1910, p. 306.

**Moberly (L. G.),** THE HIGHWAY, 6/ net. Methuen

The book deals with some of the social problems of the day, and shows how the heroine came to realize that her life should not be devoted to pleasure.

**Phillipotts (Eden),** BRUNEL'S TOWER, 6/ net. Heinemann

A story of the Potteries.

**St. Leger (Evelyn),** THE TOLLHOUSE, 3/6 net. Smith & Elder

A topical story, describing the effect of the war on an English village.

**Smedley (Constance),** ON THE FIGHTING LINE, 6/ net. Putnam

The diary of a girl working in a City office.

**Wayfarer's Library: CHIPPINGE,** by Stanley Weyman; **THE PRIDE OF JENNICO,** by Agnes and Egerton Castle; **THE DELECTABLE DUCHY,** by Sir A. T. Quiller-Couch; **THE FACE OF CLAY,** by Horace A. Vachell; and **A JAY OF ITALY,** by Bernard Capes, 1/ net each. Dent

New volumes in this series.

**Westrup (William),** THE MAN WHO WAS AFRAID, 6/ net. Hurst & Blackett

This novel, the scene of which is laid in Durban after the Boer War, concerns a man whose memory has been affected. He is married to a woman who believes him to be a baronet, and despises him for his cowardice.

**White (Stewart Edward),** BLAZED TRAIL STORIES, 1/ net. Hodder & Stoughton

A cheap edition.

## REVIEWS AND MAGAZINES.

**Antiquary, MARCH, 6d.** Elliot Stock

Mr. T. B. F. Eminson writes on 'Some Deceptive Place-Names in England and Normandy'; Miss Mary F. A. Trench contributes a paper, illustrated with photographs, on Reims; and Mr. R. G. Collingwood has an article on 'Roman Ambleside.'

**Comment and Criticism, FEBRUARY, 6d. net.** Longmans

Including articles by Dr. J. N. Figgis on 'The Ideal of a University Life,' and by Mr. Will Spens on 'Christian Ethics and the Gospel Precepts.'

**Contemporary Review, MARCH, 2/6** 10, Adelphi Terrace, W.C.

Some of the articles here are 'The Good Side of High Prices,' by Prof. Edwin Cannan; 'The Rodin Gift,' by Mr. Charles Aitken; and 'The Jew in Drama,' by Mr. Arthur Boucher.

**Dickensian, MARCH, 3d.** Chapman & Hall

'Another Link Snapped: Death of Mrs. James L. Fields,' by Mr. J. W. T. Ley; a reply by Mr. Montagu Saunders to the review of 'The Mystery in the Drood Family' by Mr. Cuming Walters; and a continuation of the list of 'Memoirs and Tablets to Dickens,' are the chief contributions to this number.

**Imperial Institute, BULLETIN, Vol. XII. No. 4,** 2/6 net. John Murray

Containing reports of recent investigations at the Institute, and general notices and notes on its activities.

**Irish Book Lover, MARCH, 2/6 per annum.** Salmon

This number opens with a poetical extract from the 'Instructions of King Cormac, the Irish Solomon,' by Mr. A. P. Graves. A list of pamphlets dealing with the Irish Volunteer Movement of 1782, and an account of *The Cork Magazine* (1847-8), are other items.



**Modern Language Teaching, FEBRUARY, 6d.**

Includes a report of the Annual Meeting of the Association and Mr. W. W. Vaughan's Presidential Address entitled 'A Plea for Charity, for Accuracy, and for Better Literature.'

**Month, MARCH, 1/** Longmans  
Includes 'French and English: III. At Crossways,' by John Ayscough; and 'The Beginnings of the London Oratory,' by the Rev. J. R. M'Kee.

**Nineteenth Century and After, MARCH, 2/6** Spottiswoode  
'The Future of Constantinople,' by Mr. J. Ellis Barker; 'The Professional Classes, the War, and the Birth-Rate,' by Mrs. A. M. Richardson; and 'Our New Armies: a Study and a Forecast,' by Canon Scott Moncrieff are items in this issue.

**Poetry Review, MARCH-APRIL, 1/ net.**  
16, Featherstone Buildings, Holborn  
Features of this issue are 'The Ransom,' a poetic play by Miss Dollie Radford; 'English Nature Poetry,' by Mr. Stephen Phillips; and 'Kit Marlowe, Pioneer,' by Mr. Arthur Compton-Rickett.

**Portugal, FEBRUARY, 5d.** Erskine Macdonald  
A new publication which has for its sub-title 'A Monthly Review of the Country, its Colonies, Commerce, History, Literature, and Art.' Its object is to spread among English people knowledge and understanding of their oldest ally.

**Town Planning Review, JANUARY, 2/6 net.** Liverpool University Press  
Includes 'Tradition and City Development,' by Mr. H. V. Lanchester; and 'The Grand Place at Furnes' and 'A Note on Lille,' by Mr. Patrick Abercrombie.

**GENERAL.**

**Erasmus (Desiderius), IN PRAISE OF FOLLY.** "Sesame Library," 1/ net. Allen & Unwin  
This volume includes a 'Life' of Erasmus and his 'Epistle to Sir Thomas More,' and has illustrations after Holbein.

**Lea (Charles Herman), A PLEA FOR THE THOROUGH AND UNBIASED INVESTIGATION OF CHRISTIAN SCIENCE, AND A CHALLENGE TO ITS CRITICS.** 1/ net. Dent  
A second and revised edition, containing a new chapter which deals with the Report of the Clerical and Medical Committee on Spiritual Healing.

**Lemonnier (Camille), BIRDS AND BEASTS, translated by A. R. Allinson from the French, 1/ net.** Allen & Unwin  
A new edition. In the "Sesame Library."

**Life's Pilgrimage: an Anthology of Prose and Verse, selected by Edwin H. Eland, "Sesame Library," 1/ net.** Allen & Unwin  
A considerable number of living writers are represented in this anthology, which the author describes as "little more than the expansion and rearrangement of a private notebook."

**Newspaper Press Directory, 1915, 2/** Mitchell  
The seventieth annual issue. Some of the articles are 'The Press Censor and his Powers,' by Mr. George E. Leach; 'The Legal Year in its Relation to the Press,' by Mr. Hugh Fraser; and 'German Trade with the British Dominions Oversea.'

**PAMPHLETS.**

**Streetfield (Rev. G. S.), THE MODERN SOCIETY PLAY, 2d. net.** S.P.C.K.  
The author gives an account of the public discussion to which certain plays have given rise during the last twenty years, and pleads that the tone of modern drama may be improved after the war.

**Why I Joined the Church of England, by a Layman 2d.** S.P.C.K.  
A statement of the facts which influenced the author to leave the Church in which he had been brought up and join the Church of England.

**SCIENCE.**

**Alexander (Charles F.), DESCRIPTION OF NEW SPECIES OF CRANE-FLIES FROM CENTRAL AFRICA.** Washington, Government Printing Office  
A reprint from the *Proceedings of the United States National Museum*.

**Bragg (W. H. and W. L.), X-RAYS AND CRYSTAL STRUCTURE, 7/6 net.** Bell  
Setting forth the chief facts and principles relating to the subject, and giving an account of the progress of research and the results obtained.

**Geological Survey, England and Wales, MEMOIRS: 269. THE GEOLOGY OF THE COUNTRY AROUND WINDSOR AND CHERTSEY, by Henry Dewey and C. E. N. Bromehead, 2/6** Fisher Unwin

The surveying has been carried out by the authors under the superintendence of Mr. C. Reid and Mr. G. Barrow. Sheet 269, of which this memoir furnishes a description, will be published shortly.

**Geological Survey, Scotland, MEMOIRS: 74. THE GEOLOGY OF MID-STRATHSPEY AND STRATHDEARN, INCLUDING THE COUNTRY BETWEEN KINGUSSIE AND GRANTOWN, by L. W. Hinxman, E. M. Anderson, and others, 2/6** Fisher Unwin

A description of Sheet 74, the printing of which has been delayed through the war. The memoir includes a chapter on the 'Petrography of the Area,' by Dr. J. S. Flett.

**FINE ARTS.**

**Hand-List of the Miniatures and Portraits in Plumbago or Pencil belonging to Francis and Minnie Wellesley.** Privately Printed

An annotated catalogue, with a Foreword by Dr. G. C. Williamson, a rival collector. We noticed Mr. Wellesley's generous loan at South Kensington last week.

**Wonderground Map of London, 6/ net.** Bacon  
A large coloured pictorial map, mounted on linen and cut to fold.

**MUSIC.**

**Thirty Songs, Old and New, for Use in War-Time, ARRANGED FOR MEN'S VOICES, First Series, edited by H. Walford Davies, 9d.** Riorden

These songs are also published in sets of six songs with vocal score at 3d., and miniature score at 1d., each set. A booklet containing the words only may be had at 1d.

**DRAMA.**

**Ehrman (Max), JESUS, a Passion Play, 81.** New York, Baker & Taylor  
A play in five acts, covering the last three days in Christ's life.

**Shaw (Bernard), Dramatic Works: "No. XIX. FANNY'S FIRST PLAY: an Easy Play for a Little Theatre, 1/6 net.** Constable  
This play was published in 1914 in a volume with 'Misalliance,' when it was reviewed in *The Athenæum* on May 30, p. 771.

**FOREIGN.**

**Conventions and Declarations between the Powers concerning War, Arbitration, and Neutrality.** The Hague, Nijhoff

These are reproduced in English, French, and German, and cover a period extending from the Declaration of Paris, 1856, to the Declaration of London, 1909.

**Eydoux-Démians (M.), NOTES D'UNE INFIRMIÈRE, 3fr.** Paris, Plon-Nourrit  
Sketches of life in a *hôpital de province*, dedicated to "cinq frères blessés au service de la France."

**Fin (La) de la Guerre, 3fr.** Brussels, Oscar Lamberty  
This work has an Introduction by M. Paul Otlet of the Union des Associations Internationales, and sets forth a 'Charte Mondiale, déclarant les droits de l'humanité et organisant la confédération des États.'

**German Legislation for the Occupied Territories of Belgium, Official Texts, edited by Charles Henry Huberich and Alexander Nicol-Speyer, 3/ net.** The Hague, Nijhoff

A reproduction of the text of the Gesetz und Verordnungsblatt für die okkupierten Gebiete Belgiens, with an English Introduction.

**Revue Historique, JANVIER-FÉVRIER, 6fr.** Paris, Félix Alcan  
Some of the features of this issue are 'Les origines de la liberté serbe, d'après les Mémoires du protopope Matia Nenadovitch,' by M. Émile Haumont; and 'Cn. Domitius Corbulo,' by M. H. de la Ville de Mirmont.

**BERKELEY AND ADDISON.**

Harvard University.

Two interesting references, the one to Berkeley and the other to Addison, which have not heretofore appeared in print, are to be found in Percival's 'Journal,' the manuscript volumes of which were made use of for my recent work (reviewed in *The Athenæum*, January 9th, 1915), entitled

'Berkeley and Percival.' They are here-with reproduced.

In the account of a conversation between Oglethorpe and Percival, the founders of Georgia, which is given in the 'Journal' of Percival under the date of Friday, February 13th, 1730, the Bermudian scheme of Berkeley and the settlement of Georgia are definitely linked. On this occasion the first thought that gave rise to the colonization of Georgia was mooted by Oglethorpe in connexion with a charity of 15,000*l.* which he had recovered. Percival writes thereof as follows:—

"I told him it was a pleasure to me to hear his great industry in recovering and saving so great a charity and to be joined to gentlemen whose worth I know so well. That I had, indeed, been thinking to quit the trusteeship of Daloue's legacy because we were but four, and two of them were rendered incapable of serving, and the third person I never saw. That when I accepted the trusteeship it was in order to assist Dean Berkeley's Bermuda scheme by erecting a fellowship in his college for instructing negroes, that in so doing the charity would be rendered perpetuate, whereas to dribble it away in sums of five or ten pounds to missionaries in the plantations the money would be left without any effect.

"He answered that experience had shown that religion will not be propagated in the Indies by colleges; besides, the Dean had quitted the thoughts of Bermuda to settle at Rhode Island, and the government would never give him the \$20,000 desired.

"I answered the Dean would go to Bermuda, or anywhere the government should better like, if they would pay him the money.

"He said the best way for instructing the negroes would be by finding out conscientious clergymen in the plantations, who would do their endeavours that way without reward, and that the money might go in sending over religious books for the negroes' use."

Concerning Addison, there is in the 'Journal' of Percival the following vivid glimpse of contemporary opinion as regards his character and work. The conversation in which it occurs took place between Giles Earle, a wit and politician of that day, and Percival. On Tuesday, October 6th, 1730, Percival thus writes:—

"Talking of several matters and persons with the speaker, Gyles Earl, of our House, &c., the latter gave an instance of Mr. Addison's excessive jealousy of his reputation. He said that after his fine play of Cato appeared in print, Tom Burnet (the same who died gouverneur of New York) took it into his head to burlesque a celebrated passage in it, not with design to ridicule the poet by exposing that idle pastime to the world, but only to satisfy an instant thought of his own, and to try his skill that way. He thereupon shewed this piece to very few. But Mr. Addison (however it came) got knowledge of it, and gave no rest to Mr. Earl till he obtained a promise from Burnet to give no copy of those verses, but to burn them.

"The generality of our company determined Addison to be no poet, our Dean Gilbert excepted the piece called 'The Campaign.' He was so shy that if one stranger chanced to be in company, he never opened his mouth, tho' the glass went cheerfully round; nor did he show himself to his friends till past midnight, and rather towards morning, and then being warmed with his liquor and the freedom of select friends, he was the most entertaining man in the world. Latterly he took to drinking drams which exhausted his vital spirits.

"Lord Cumberland made him secretary of state to keep — out, who would not be his tool, and when that end was served he was discarded again, for he knew nothing of business. But this was no reflection on him, his fine parts and genius lying another way, viz., to polite studies. In this he was greatly to be commended, that he always appeared on the side of virtue and revealed religion."

BENJAMIN RAND.

P.S.—Several English reviewers of my books have referred to me as an American. If the possession of seven generations of Puritan ancestry in the New World is thereby meant, the statement is correct. But I have likewise the honour of being born a Canadian.

THE IDENTIFICATION OF  
SIR PERCEVAL.\*

## PART III.

## THE CASTLE OF THE HOLY GRAIL.

DID the Castle of the Holy Grail ever exist? If so, can it be identified? These are problems which have been patiently investigated by Romance scholars in France, Germany, England, and America. So far no sufficing solution has been put forward. I am constrained to acknowledge my deep indebtedness to the exhaustive and scholarly studies of Miss Jessie Weston. She kindled my enthusiasm, and helped to equip me for the quest. In breaking fresh ground, in tentatively opening up new avenues of inquiry, conjecture must be resorted to, with risks of blunders and misinterpretations. Otherwise the evidence drawn from romance, legend, and actual history is clinched by incontrovertible topographical fact.

Fortunately the name of the Grail Castle has been preserved. Sir Gawain, when he had crossed the bridge, "asked of a damsel the name of the castle, and she said, 'Twas the Castle of Corbenic'" ('Sir Gawain and the Grail Castle,' p. 67, 'Nutt's Arthurian Romances,' VI.). Corbenic is also the form used in 'The Quest del Saint Graal'; in a variant in 'Le Morte D'Arthur' it is spelt Carbonek:—

"Sir Launcelot rode on his adventures, till on a time by adventure he passed over the bridge of Corbin, and there he saw the fairest tower that ever he saw, and thereunder was a fair town full of people."—'Morte D'Arthur,' book ix, chap. i.

Again:—

"Where is my lady?" said Sir Launcelot. "She is in the Castle of Case," said the messenger, "but five miles hence."—*Ibid.*, chap. ii.

Corbinstown was five miles distant from the Castle of Case. Now the modern Colbinstown is in the county Kildare, about 35 miles from Dublin. *Cor*, meaning a rounded hill, is a prefix extensively used in Ireland. The substitution of *l* for *r* is the only change in the name. The town has disappeared, but objects, traditions, and place-names exist which mark it as the site of the Grail Castle.

In my search for the Castle of Case I found a remarkable spring near Kiltegan, known among the country-folk for generations as the Well of Case. Humewood Castle, a comparatively modern building, stands close by. The earliest name of the place was Ballerwood, and this spring was evidently the well of the *caislen* (Irish form of "castle"). In Malory we find both forms: "Blois de la Case," "Graciens le Castlein." At this well I asked a countryman the distance to Colbinstown. He said five miles. It was a curious coincidence, considering it was not correct. The actual distance is nine miles.

According to Chrétien, followed by Wolfram, Sir Perceval started from a place called Beau-repaire, and he reached the Castle of the Grail on the evening of the same day. I have identified the place as Beauparke, in co. Meath, and well within the compass of a day's riding. There is a Piercetown, probably Percivalston, in Lower Slane. In Slane Monastery, near Beauparke, we find a curious slab with a Calvary cross ending in fleur-de-lis, with a chalice and pyx, locally known as "the tomb of the son of the King of France." Perceval was not buried here, but the pyx and chalice suggest association with the Grail; and the

fact that Perceval was son of Queen Eleanor of Aquitaine, and that his paternity was doubtful, may account for the attribution. The names Launcelot and Perceval are occasionally met with in co. Meath. In 1779 we find Robert Perceval of Knightsbrook.

Returning to Colbinstown, I note innumerable references to a "merveilleux cimetière" which stood close to the Grail Castle. Its chapel contained a sarcophagus in which was entombed a "maimed King." Now the most remarkable sepulchral tumulus in Ireland to-day is found in Colbinstown. It is known as "Killeen Cormac." Killeen signifies a little church, and Cormac is the name of the King of Munster who was buried in it. The story of his funeral and burial was transmitted orally from one generation to another, till it was noted down in the year 1860 by the Rev. Father Shearman, who first directed attention to the place (*Journal of Royal Society of Antiquaries of Ireland*, vol. xii. p. 339).

In the year 908 a great battle was fought between the armies of Munster and Leinster. One division of the Munstermen was led by Cormac MacCuilionnan, the venerable and saintly Archbishop of Cashel, and also King of Munster. He is reputed to have been the author of Cormac's Glossary, and the founder of Cormac's Chapel. Leinster won an overwhelming victory, and in the bloody stampede the Archbishop's horse stumbled, and King Cormac was thrown to the ground. A party of Leinstermen rushed forward, pierced him with darts, and cut off his head. The King of Leinster was horrified at this sacrilegious deed, and sternly rebuked his followers. One annalist records that the body was taken to Castledermot, and there interred, but this has been questioned. Oral tradition in Colbinstown, corroborated by local place-names, has preserved the story of his supernatural funeral and his place of interment. The disposal of his remains suggests something of the inscrutable mystery, the viewless pageantry, of the burial of Moses. The country-folk believed that a Higher Power had undertaken the final obsequies. The bier was placed on a wagon drawn by seven bullocks. The procession, evidently unattended, swept unseen over the hills, travelling along the Timolin road till it reached the Doon of Ballynure. The oxen stopped through exhaustion, and pawed the ground. A spring of water flowed out. They drank, and proceeded downhill to Colbinstown. Again they stopped, at a place still called Bullock Hill, when Cormac's great wolf-dog, which had lain watchful on the bier, made a gigantic leap, landing on a stone in the pagan cemetery. The mark of the paw is still pointed out. The bullocks advanced, forded the stream, and finally stood still at the graveyard. This was the ordained place of entombment. The artificial mound of Killeen Cormac, with its mouldy, protruding slabs, its rare Ogham stones, its grey upstanding pillar-stones, has been described by an antiquarian scholar

"as a low irregularly shaped oval mound about 70 feet by 55 feet, the longer axis lying east and west; its greatest height above the surrounding field is about 80 feet."

It is situated in a pleasant valley, close to the River Greese, which at this place separates the counties of Kildare and Wicklow. In the year 922 Cellach, a stepson of King Cormac, was slain and buried in Cill Corban. This is the first mention of the place-name, so far as I can discover, in the Irish Annals. The Norman Romance *trouvères* were wholly obsessed by the story of this mysterious tomb and its royal occupant, and gave their curiously powerful hallucinative faculty full scope in their treatment. Moreover, their

descriptions in every detail are topographically correct. Some extracts from various romances may be quoted in illustration:—

"He [Sir Gawain] goeth his way, and rideth until the valley appeareth wherein the castle is seated, garnished of all things good, and he seeth appear the most holy chapel. Thereafter he remounted and rideth until he findeth a sepulchre right rich, and it had a cover over, and it lay very nigh the castle, and it seemed to be within a little burial-ground that was enclosed all round about, nor were any other tombs therein."—'Perceval le Gallois, ou le Conte du Graal,' Branch VI. Title XIV.

The writer gives rein to his florid imagination in describing the great bridge and a deep, swift river. There is a long bridge, near the railway station, over the wide, swampy bed of the River Greese, and the fact that a bridge stood here in these early days, instead of the customary ford, shows that the river was once deep and swift.

"Perceval would fain have passed the chapel, which stood upon four columns of marble between the forest and the castle, but the damsel said to him: 'Sir, no knight passeth hereby, save that he goeth first to see the coffin within the chapel.' As soon as he came nigh, the sepulchre opened one side, so that one saw him that was within the coffin."—*Ibid.*, Branch XV. Title XXIII.

"About a couple of bow-shots above the bridge [distance accurate] was a chapel wherein was a sepulchre, and none knew who lay therein."—*Ibid.*, Branch XVIII. Title XXV.

"Launcelot comes to Chapel Perilous, that standeth in a great valley of the forest, and bath a little churchyard about it that is well enclosed on all sides, and hath an ancient cross without the entrance."—Branch XXX. Title II.

"Perceval's sister goes to the graveyard Perilous. She looketh before her, and seeth a cross high and wide and thick. And on this cross was a figure of our Lord, and so kisseth and adareth it. The cross was from such time as the land was first peopled of folk."—Branch XV. Title XIV.

In Killeen Cormac to-day there are two cross-inscribed slabs of primitive design and rude workmanship. The largest measures 5 ft. high and 2 ft. 4 in. broad. There is also an ancient pillar-stone, which has at its extremity a very antique incised bust of our Lord bearing a cross. Surely there can be little doubt that these were the identical stones which Launcelot saw and Perceval's sister kissed. "None knew who lay therein," proclaims the ignorance of the Romance writers as to the identity of the "maimed King." But their inventive genius did not fail. Some say he was Josephus; others mark him as King Evelake, who had been converted by Joseph of Arimathea. These two attributions may be traced to the knowledge that the dead man was both a king and an ecclesiastic. In 'Perceval le Gallois' we are told that he should lie in his coffin till the Best Knight in the world should release him. But the variants used by Malory considerably alter the story. The old King is destined not to die till the Good Knight who is to achieve the Grail comes to him. Perceval is told to ride straight unto the Castle of Carbonek, where the "maimed King" is lying.

"He besemed a passing old man, and had a crown of gold on his head, and his shoulders were naked, and then Sir Percival espied his body was full of great wounds, both on the shoulders, arms, and visage, and him seemed to be of an age of three hundred winter."—Book xiv, chap. lii.

The old man appears in another variant of the 'Morte D'Arthur':—

"Then they came to the Castle of Carbonek. Sec ye here Joseph, the first bishop of Christendom. Then the knight marvelled, for that bishop was dead more than three hundred years afore."—Book xvii, chap. xx.

Here we have an important clue. It is significant that, at the period I have fixed as

\* Part I. appeared in *The Athenæum* of Aug. 29th, 1914, and Part II. on Sept. 19th.



the date of the Quest of the Grail, Cormac MacCuillionnan was dead nearly 300 years, and that at his death he was pierced with many arrows and his head cut off. Even the primitive strokings of the Ogham seem to furnish a proof that this was the cemetery of the "mained King." The famous Dedecca Stone, which was unfortunately broken up a few years ago by an ignorant mason to repair the wall about the Killeen, bore an inscription which was interpreted "The son of Dedecca, son of Marin." 'Perceval le Gallois' contains the story of Marin the Jealous, who cruelly murdered his wife at the instigation of a dwarf because of her supposed infidelity with Sir Gawain (Branch IV. Titles III. and IV.). He is described as Marin of the Castle of Gomeret, father of Meliot of Logris. Meliot was an Arthurian knight of tried worth and nobility of character. I believe his name to be a Norman abbreviation of Meloghlin, a royal sept of mediæval Ireland. In a tournament Meliot slew his assailant Ahuret the Bastard, but was himself mortally wounded, and was borne to Castle Perilous (the Grail Castle). According to romance chivalry, he could only be healed by a touch of the sword that wounded him and by a bandage cut from the shroud of his slain enemy. Lancelot undertook the adventure, with the result :—

"This title telleth us that Meliot of Logres was departed from Castle Perilous sound and whole, by virtue of the sword that Lancelot had brought him, and of the cloth that he took in the Chapel Perilous."—Branch XXXIII. Title I.

Logres (in Malory, Logris), I am satisfied, was the ancient territory of Leix—in old maps Kinoleigh and Ui Laoighis, pronounced O Leesh, a division of the present Queen's County. I have already in a previous article stated that Sir Gawain was probably Meiler Fitzhenry. We learn that Ahuret was brother to Nabigant of the Rock. This rock was evidently the famous rock-fortress of Dunamase in Leix, the property of William, Earl Marshal (Sir Lancelot), but craftily withheld by the Crown.

At this period, about 1200, Sir Meiler had a gift of lands in Leix, and we are told that Sir Meliot held his lands from, and was the beloved friend of, Sir Gawain. An old map shows that a family of the Meloghins held territory in Dysart Enos, a short distance from Dunamase. Conterminous with Meliot's holding was situated the country of Muret. The name Ahuret may come from Ua Muret, the descendant of Muret. It is significant that in Wolfram the name of Perceval's father was Gahmuret. Remembering the difficulties that Earl Marshal had in recovering this territory, it is not strange that the romance writer in disguising his real name should give him a title territorially derived. Meliot was eventually slain by Brundan (Irish Brendan). Brundan was evidently related to King Ban de Gomeret, Bron de Gomeret, Broc de Goinnee, as the name is variously spelt in different variants. Brun was Lord of Gomeret, Maria was chief of Little Gomeret. They occupied contiguous territories. In Speed's map, 1610, we find a town called Marans-town, situated near by the Castle of Case already referred to, in association with Sir Lancelot. Alain li Gros is yet another name given to Perceval's father, and we find it connected with this place—Alain of Gomeret. Brun de Branlant can be definitely identified as chief of the sept of the Byrnes, variously spelt in old Irish documents as Birn, Braen, and Bran. Before the Norman Conquest the tribe occupied parts of Kildare, and was afterwards driven into the eastern side of the present co. Wicklow. Brun de Branlant,

according to the romance, refused to acknowledge the over-lordship of King Arthur (Henry II.). The resistance of the sept to English rule was continued through many centuries. Bran de Lis (Byrne of the rath or fort), frequently mentioned in the romances, put up a stiff fight against the invasion of his territory, and held the fort for seven years. Sir Gawain was engaged in these operations. Meliot of Logres, probably for his devotion to the Norman invaders, was killed by a member of the Byrne clan in the neighbourhood of the Grail Castle. Whether this Meliot, son of Marin, was buried in the adjoining cemetery, where stood the Ogham stone dedicated to the son of Dedecca, son of Marin, must remain a matter of conjecture.

We gather from the romances that the coffin stood in a rude sepulchral chamber, consisting of four large boulders with a covering slab. In the 'Morte D'Arthur' it is described as a cave, a name still applied to these primitive structures by the Irish country-folk. It was so low that a horse could not enter. Father Shearman stated that the church stood on the summit of the tumulus, but he pointed out certain grooved stones or jambs which appeared to be the entrance "to a central cave." Mr. Richard R. Brash, who visited the place in 1870, wrote :—

"If ever there was a church in this locality—and it is quite possible that such may have been the case—it must have been erected at the foot of the keel, which at the same time was consecrated, and probably a cross set up to encourage its use as a Christian cemetery."

It is safe to conjecture that in the fierce wars which took place here this sepulchral chamber was converted through military exigency into a Norman moat. Possibly the same process took place in the case of Newgrange. Only by excavation will the secret of this ancient charnel-house be revealed. We pass from the cemetery, which "lay very nigh the castle," to the fortified monastery of the Grail.

The site of the Castle marked on the Ordnance Map close to Colbinstown Railway Station has not the sanction of local tradition. Father Shearman, who first surveyed the ground, and knew nothing of the Grail romances, describes the site :—

"Between the cemetery and Cnocbunnian there are some indications of a square structure, in the centre of which are the remains of a circular building; there is no appearance of stones above the surface. A slight grassy elevation marks most distinctly the ground-plan of the building. As the place is soft and boggy, it is easy to account for the disappearance of the more solid parts of the structure, which were probably some domestic and conventual buildings connected with the church."—*Journal Roy. Soc. of Antiquaries of Ireland*, vol. xii. p. 342.

Later, a herd in the district stated that these earthworks were the site of a castle, which was thrown down years ago for the sake of the stones. This statement leads to the conclusion that the building marked on the Ordnance Map as the site of the Castle of Colbinstown was built with stones taken from the original site. The Hunt of the White Hart is a constantly recurring theme of Arthurian romance, and its genesis can be traced to this castle. In the cemetery of Killeen Cormac are two flat inscribed tombstones erected to the memory of the Eustace family of Colbinstown Castle. How long the family was in possession of the Castle cannot be fixed, but in an Exchequer Inquisition in 1591 we find that Sir Thomas Eustace, at the time of his death on July 30th, 1549, was seised of the town and lands of Colbinstown. The Eustace family held vast estates in the neighbouring co. Wicklow, and the name is preserved in the town of

Ballymore Eustace. The following legendary statement regarding the origin of the family is from a manuscript possessed by Brother Vincent Eustace, ex-Prior of Naas in the nineteenth century :—

"The illustrious family of Eustace is lineally descended from Placidus, General of Horse in the Roman army at the siege of Jerusalem under Titus and Vespasian. He was of first rank among the Roman nobility, having been converted to the Christian faith at a stag hunt by Jesus Christ Himself hanging on the Cross. Our Lord ordered him to take the name of Eustachius at his baptism. And it is in remembrance of this occurrence at the hunt that the family bears for crest in the coat armour a stag's head and crucifix with the image of our Saviour. Some of the family came over to Ireland with Henry II. in the year 1172."

There is no documentary proof that the family held lands in co. Wicklow till over a century later than 1172, but in 'L'Histoire de Guillaume le Maréchal' we find that Eustache de Bertrimont was "ecuyer du Maréchal." We may assume that when Earl Marshal resided in Ireland during part of the years 1200 and 1201 he was attended by his squire. Whether this Eustache is the same person who appears in Malory as Eustace of Cambenet, and fought in a tournament in which Sir Bors, one of the Grail Knights, and King Ban took part, cannot be decided. Another Eustace in the train of Henry II. signed a grant relating to Mellifont Abbey. The legend of the White Stag certainly originated from this family. 'Morte D'Arthur' tells how Perceval and other Knights saw a white hart before them which fled to a hermitage. They followed, and saw the hart become a man, and pass through a glass window. The hermit tells them "that well ought our Lord be signified to a hart" (book xvii. chap. ix.). Sir Perceval carried a red shield with a white hart. The hart often appeared with a red cross between its horns. Miss Jessie Weston notes that

"in Wauchier the stag is said to be in park belonging to the castle, in our text in the forest, which, taking into consideration all the circumstances, and the fact noted that the stag is spoken of as belonging to the Tomb, seems the more likely."

In the 'Livre Artus' the white hart is described as the bearer of the Holy Grail. There is a Hartstown not far from Colbinstown.

Associated with the chasing of the hart was a fabulous hound known as the Questing Beast. Arthur chases the hart, and at last discovers it caught in a thicket.

"He sat down by a fountain, and as he sat, so him thought he heard a noise of hounds, to the sum of thirty, and with that the King saw coming towards him the strangest beast that ever he saw, and the noise was in the beast's belly, like unto the questing of thirty couple hound."—*Morte D'Arthur*, book i. chap. xvii.

The legend appears to have sprung from the story of Cormac's hound, which lay on the bier of his master. Folk-imagination has indented the mark of his paw on a pillar-stone in the cemetery. The piteous howling of the hound for his dead master, which ceased only when he stopped to drink, and his tireless questing over the country, remained an indelible memory in the folk-mind, till it came to the ears of the romance writers.

Two and three-quarter miles from Colbinstown is a demesne called Grange Con (the "Grange of the Hound").

"Con in Irish, being the genitive case of cu, is applied to a greyhound, but according to O'Brien it anciently signified any fierce dog."—Joyce's 'Irish Place-Names', p. 429.

In 'Perceval le Gallois' we find an exact description of Grange Con associated with a questing hound. On the High Cross



at Moore, about two miles from Colbinstown, there is the sculptured figure of an animal which, I am convinced, is an effigy of this questing beast.

I have by no means exhausted the places which can be proved to have associations with the Grail romances, but space limits have been exceeded.

In my next paper I propose to deal with Sir Galahad and Sir Perceval, with a view to terminating their duality.

W. A. HENDERSON.

#### KING JOHN AS A BOOKMAN.

THE year 1915, marking as it does the septcentenary of the signing of Magna Charta, was to have been (and yet may be) specially associated with King John, and a letter written in his name which touches on a side of his character certainly not exploited before is perhaps worth a special note. The letter, which is to be found on the Close Roll, is addressed to the Abbot of Reading, and is literally translated as follows:—

"Know that on the Vigil of Palm Sunday at Audingeburn in the ninth year of our reign we received by the hand of Gervase the sacristan of Reading six books of the volumes (*bibliotece*) in which is contained the whole of the Old Testament. We received also the first part of the volumes and the 'Sacramenta' of Master Hugh de St. Victor, the 'Sententie' of Peter Lombard, the epistles of Augustine 'De Civitate Dei,' Augustine on the third part of the Psalter, the book of Valerian 'De Moribus,' 'Tractatus super Vetus Testamentum' of Origen, the book of Candidus the Aryan 'Ad Marium.' And therefore we bid you that you and he be quit thereof."

The books here named, though limited in subject, are wide in scope, including as they do Origen (185–254 A.D.) and Augustine (355–430 A.D.), the great representative Fathers of the Greek and Latin Church respectively, and the "moderns" of John's own day, Hugh de St. Victor, the schoolman of Paris, and his disciple Peter Lombard (c. 1100–60). Valerian may be identified with the fifth-century Bishop of Cemele, while Candidus was an Arian controversialist who flourished about 354 A.D. His work here mentioned, 'De Generatione Divina,' was addressed to Marius Victorinus, and both it and Marius's answer are extant.

The date of the letter is March 29th, 1208, five days after the Interdict had been publicly proclaimed in England; the place from which it was written is Aldingbourne in Sussex, a residence of the Bishops of Chester, though the see was then vacant.

A. V. JENKINSON.

#### BOOK-SAVING.

The National Library of Wales, Aberystwyth, March 1, 1915.

I HAVE read Mr. Ernest Hartland's letter with much interest, and I hope he will forgive me for pointing out that there is a much earlier record than 1744 of a book printed and apparently published in Philadelphia. The following is a transcript of its title-page:

"Dull (Y) o fedyddio a dwfr: Wedi ei Egluro allan o Air Duw, yn gyttunol ac iawn Reswm; mewn ymressymiad Sym cyffellgar ynghylch y pwng hwnnw Rhwng Mr. J. P. a Mr. B. W. Mchefin 6, 1726. A Gyhoeddwyd gyntaf yn Sainneg Er Addysc mewn Cyflawnder: ac yna'r a Gynaregiwyd i'r un Diben: Ynghyd a Rhessymau'r Doctor Owen tros Fedydd Plant. A'i Argraphu yn Philadelphia, yn yr Argraph-dy Newydd yn ymmyl y Farchnad, gan B. Franklin a H. Meredydd, 1736, Prs 1s."

The work is a translation from English into Welsh of a friendly argument on Water Baptism, and it will be noticed that Benjamin Franklin and a Welshman, one H. Meredith, were partners in the New Printing House near the Market in Philadelphia.

JOHN BALLINGER.

### Literary Gossip.

THE ROYAL SOCIETY OF LITERATURE is to hear Mr. A. C. Benson on the 17th inst. on 'George Gissing,' and Mr. Philip H. Newman on the 24th on 'The Greek Trireme, with some Remarks on Ancient Sea-power and Theories of Propulsion.' New light on the long-disputed working of the trireme will be welcome.

NEXT THURSDAY Sir Sidney Lee is lecturing to the London branch of the Historical Association on 'Elizabethan London.'

THE Annual General Meeting of the Booksellers' Provident Institution will be held at Stationers' Hall next Wednesday evening. The meeting will be followed by a concert, and Sir Henry Newbolt has promised to speak during the evening.

At a general meeting of the Chetham Society on Monday last Prof. James Tait was elected President in succession to Sir A. W. Ward; and Dr. William Farrer, Vice-President. From the Report of the Council we gather that since the last general meeting three volumes have been issued to members, namely, the third volume of 'The Poems of John Byrom,' edited by Sir A. W. Ward; 'The Survey of the Manor of Rochdale, 1626,' edited by the late Col. Fishwick, a diligent writer of local histories for the Society; and 'A History of Leagram,' by Mr. John Weld.

In the last volume of Byrom's poems the editor's annotations present various interesting side-lights on literary and local history. An appendix discloses the fact that Byrom took part in the controversy about Bentley and Trinity College in 1718–19, his contribution being an anonymous vindication which Dr. Monk, the biographer of the great Master of Trinity, believed to have proceeded from Bentley himself.

MR. FRANK HOLLINGS has in preparation a 'Bibliography of the Works of Thomas Hardy, 1865–1915,' by Mr. A. P. Webb, to be issued in a form similar to that of the "Wessex Novels" edition. The Bibliography will include Mr. Hardy's contributions to books, periodicals, and newspapers, with an appendix of criticisms upon his works.

KATHARINE TYNAN's novel 'The House of the Foxes,' to be published by Messrs. Smith & Elder on the 18th inst., is a story of modern love in an ancient Irish castle, and the coming together after many trials of the only two who are able to lift an ancestral curse.

'THE BERLIN COURT UNDER WILLIAM II.' is the title of a volume announced for immediate publication by Messrs. Cassell. It is described as an outspoken book, written by a German Court-intimate who had a genuine repugnance for the way in which events were being moulded by his Imperial master.

MR. HARTLEY WITHERS contributes an Introduction to a new edition of Bagehot's 'Lombard Street,' which will be published by Messrs. Smith & Elder on the 18th of this month as the first volume of a "Lombard Street Library." A careful revision of the notes has been made by Mr. A. W. Wright, a member of the staff of *The Economist*, long edited by Bagehot.

MR. JAMES LANE ALLEN, who is, perhaps, best known as the author of 'The Choir Invisible,' has completed a new story to which he has given the title 'The Sword of Youth.' It will be published shortly by Messrs. Macmillan.

MESSRS. SMITH & ELDER will publish on the 18th inst. 'The System of National Finance,' by Mr. E. Hilton Young. The book is intended as a first aid to those who wish to understand something about the manner in which the nation gets and spends its revenue, borrows money, and keeps its accounts.

MR. G. LOWES DICKINSON has completed a short study entitled 'After the War,' which will be published in booklet form shortly by Mr. A. C. Fifield in London and in *The Atlantic Monthly* in America.

THE lectures on 'Some Types of Christian Saintliness,' which are being delivered by the Dean of St. Paul's at Sion College, will be issued in a volume by Messrs. Longmans.

MESSRS. CHATTO & WINDUS are publishing 'The Poems of John Keats,' edited, and arranged in chronological order, by Sir Sidney Colvin. The edition will be complete in two volumes, set throughout in the Florence Press type, and will be issued in two sizes. The large-paper copies will be limited to 250, and bound in two styles: parchment or limp vellum, with silk ties. The ordinary edition, upon smaller paper, will also be bound in two styles: boards or buckram.

DR. EDWARD ATKINSON, who died on Monday night, was born as long ago as 1819, and had held the Mastership of Clare College, Cambridge, since 1856, a record only surpassed by that of Routh at Oxford. His business ability was of great use alike to his College and the University, and in earlier years he was successful as a classical tutor.

THE death of Mr. Frank T. Bullen in Madeira was announced on Tuesday last. He was one of the first of the literary sailors who have turned their experiences at sea to advantage in writing. With but little education, he attained a fluent style which was somewhat over-praised. 'The Cruise of the Cachalot,' with which he made his reputation, was not so original as it was thought in many quarters, and foreshadowed that emotional side of the author which made him a successful lecturer. His Evangelical fervour was shown in such books as 'Christ at Sea.' These had their appeal to a special audience, but were not so generally attractive as pure sketches of adventure like his 'Idylls of the Sea.'

## SCIENCE

*A Summer on the Yenesei (1914).* By Maud D. Haviland. Illustrated. (Arnold, 10s. 6d. net.)

THIS is a singularly vivid narrative of a very unconventional expedition. The best books of the kind have not seldom been written by women, but they are not common; for, at least till recent times, few women have been found willing to "rough it" in remote places, with sufficient interest in their surroundings to make their pages sparkle with life. Miss Haviland is a skilled ornithologist whose pictures of nature have attracted much attention; and it was therefore a fine opportunity both for her and her readers when, last summer, she was able to join a party organized by Miss Czaplicka, the Polish anthropologist of Oxford, who proposed to visit North-Western Siberia in order to study the native tribes.

Their destination, reached by land and river travel, was Golchika—a hamlet, consisting of three Russian houses and some native tents, situated five degrees within the Arctic Circle on the borders of the tundra, just where the mighty Yenesei broadens to meet the embrace of the Polar Sea. Though so sparsely inhabited, the place has frequently figured in Arctic literature. It was visited by Nordenskiöld, and several times by Capt. Wiggins, the pioneer of Siberian ocean-trade; and its appearance was described (from a yacht) by Miss Peel in her 'Polar Gleams.' In Mr. J. M. Price's Siberian book it is somewhat prettily styled "the last place that God had made, and He had forgotten to finish it." More usefully for Miss Haviland's purpose, it was visited by Mr. Seeböhm, and sketched for his 'Birds of Siberia.' But all these were passing visitors, disembarking for a moment and soon gone. The party of last year, three of whom were ladies, remained two months in this desolate spot, occupying an unfurnished hut, and prosecuting their various researches among the denizens of the tundra.

Golchika was known to be the nesting-place of some of the rarest of the "waders," and Miss Haviland studied their habits with an enthusiasm that is infectious. Indeed, we advise her readers, even if they are but faintly interested in birds, on no account to skip the chapters which record her patient observations—well reflected in many excellent photographs. She has an eye, too, for the deeper aspects of Nature, together with a crisp, graphic style:—

"The tundra has no past. No history was ever made there, and its people scarcely reckon the flight of years. It has no future. What can you do with a million square miles of lichen and moss, which for nine months of the year are frozen fast and deep? The life of the tundra is an eternal present. Thus it was an æon back; thus it will be an æon hence.... Tennyson wrote of the Lotus-eaters' land 'where it was always afternoon.' Out in the tundra it was like a perpetual Sunday morning. A Sabbath stillness

brooded over the vast, sunlit plain; one almost expected to hear the distant tinkle of church bells."

Yet this book, with all its lively details about the birds of the wild, is replete with human interest. Through Miss Czaplicka's knowledge of Russian, Miss Haviland is able to sketch, almost with a novelist's power, the home life of the "Siberians" in this tiny settlement—their secret failings, their domestic squabbles, even their love-affairs.

On August 26th came, like a thunder-clap, the news of the war, and the return route gave cause for anxiety. Early, however, in September—rather late, but in the nick of time—the so-called English (but really Norwegian) steamers arrived from the Kara Sea; and the two English ladies were able to gratify their wish to return by the North through the rapidly closing ice-floes of that dangerous region. It was a risky venture, for no preparations had been made for a possibly enforced wintering; but it succeeded, as it deserved.

Thus ended a most adventurous journey, which was worth recording for its own sake, but is invested by its chronicler with an absorbing interest. The only criticism we have to offer concerns the novel spelling of certain words (some Russian, but mainly proper names), as "Yenesiesk" for Yeneseisk, "Shammanism" for Shamanism, "pourga" for *poorga*, "cogener" for *congener*, and "Swerdrup" for Sverdrup.

## PROF. JAMES GEIKIE.

DR. JAMES GEIKIE, who died on Monday last, was for over thirty years Professor of Geology and Mineralogy at Edinburgh University. He succeeded his elder brother, Sir Archibald Geikie, in the chair when the latter was appointed Director-General of the Geological Survey of the United Kingdom in 1882. His experience on this Survey, where he and his brother did admirable work together, served him in good stead for his new duties, and the special study he made of the glacial period was elaborated in his best-known book, 'The Great Ice Age and its Relation to the Antiquity of Man,' published in 1874, and frequently reissued. This is an examination of two leading questions in geology—the changes of climate and extent of the Glacial Epoch, and the age of those deposits which yield the earliest traces of man in Britain. Like all the writer's books, it combines great powers of analysis and observation with considerable imaginative and poetical feeling. Certainty on such questions is not possible, but the work was at once recognized as of standard value.

The Professor also published 'Prehistoric Europe, a survey of cave and river deposits' (1882); 'Outlines of Geology' (fourth edition, 1903); 'Fragments of Earth Lore' (1892); 'Earth Sculpture' (second edition, 1909); 'Structural and Field Geology' (third edition, 1912); and 'The Antiquity of Man in Europe,' noticed by us last June. He was a member of many learned societies, including the Royal Societies of London and Edinburgh; and a founder and one of the Presidents of the Royal Scottish Geographical Society.

## SOCIETIES.

SOCIETY OF ANTIQUARIES.—Feb. 25.—Sir Arthur Evans, President, in the chair.

Mr. E. Thurlow Leeds read a paper on 'Further Excavations in the Round Barrows at Eyebury, near Peterborough.' The paper reported the excavations carried out from 1912 to 1914 in the two remaining tumuli of the group to which belonged the tumulus excavated in 1911-12. In the first of the recently excavated burrows were found four interments, one accompanied by a food-vessel of a well-known Yorkshire type; while in the second tumulus an interesting method of cremation was observed. The evidence, though somewhat meagre, tended to confirm the Early Bronze Age date suggested for the tumulus excavated in 1911-12.

Mr. H. R. Hall and Mr. H. Burchardt drew attention to a bronze sword of Shardana type found in Philistia, and now in the British Museum. The type was represented on Egyptian monuments of the thirteenth century B.C. as carried by the Shardana, a Mediterranean tribe, and by the Philistines. No actual example had previously been known.

BRITISH NUMISMATIC.—Feb. 24.—Lieut.-Col. H. W. Morrison, President, in the chair.—Earl Kitchener was elected an Honorary Member; and Mr. T. Allworthy, Mr. A. N. Brushfield, Mr. R. T. Christopher, Mr. W. Longman, Mr. H. D. McEwen, and Mr. A. S. Whitfield were elected Members.

Mr. Grant R. Francis read a paper on 'The Crowns of the Tower Mint of Charles I.,' in which he traced the chronological order of their issues, and introduced several hitherto unnoticed examples for which the same die had been used, with a substituted or overstruck mint-mark, in two, and in some cases three, successive issues. No fewer than forty-three minor varieties of the crowns were recorded, and in most cases Mr. Francis exhibited the coins illustrating his remarks. Amongst these was a specimen, in remarkably good preservation, of a crown of the first issue with the mint-mark lys, but bearing the large plume over the shield on the reverse, to denote that it was struck from Welsh silver: of this only one example was previously known.

Mr. W. J. Andrew in a short paper 'On the Obscure Money of Charles I.'s Reign' questioned the attribution of such money of necessity to the sieges of isolated fortresses, such as Beeston Castle and Lathom House, urging that it could only have been required where the defended area included the towns, as at Carlisle, Colchester, Newark, Pontefract, and Scarborough, in which it would pass current amongst the burghers. In support of his argument he quoted passages from a contemporary diary of the siege of Lathom House, including the entry: "There was amongst the soldiers of the garrison about 500, in money, but of no use at all to them but to play at span counter with. They lent it to one another by handfuls, never telling or counting any. One day one soldier had all, and the next another, till at last all their sport was spoiled, for the enemy at the gate stripped them of every penny."

Amongst the exhibitions were a series of twenty Tower crowns of Charles I., by the President; a large silver medal engraved in the Simon Passe style, although rather later than his date, bearing a portrait of Charles I. on one side and that of Charles II. on the other, inscribed "Give thy judgments O God unto the King, and thy righteousness to the King's Son," by the Rev. F. J. Eld; and a tray of mediæval coins struck in imitation of the English penny in the Low Countries at places prominent in the present war reports, by Mr. L. A. Lawrence.

Mr. J. Sanford Saltus presented to the Society the large gold medal of the Red Cross Society of New York.

ROYAL.—Feb. 15.—Sir William Crookes, President, in the chair.

A paper 'On the Function of Chlorophyll,' by Dr. A. J. Ewart, was read. Previous observations of the author had tended to support the theory that chlorophyll is a stage in photosynthesis. The present paper developed this idea further. By means of Wellstätter's methods of extraction and separation, chlorophyll, carotin, and xanthophyll were obtained in the pure state and used for the experiments. The following conclusions were reached:—1. No peroxides, organic or inorganic, are produced during the photo-oxidation of chlorophyll, xanthophyll, and carotin. The oxidizing effect of the latter substances on potassium iodide when they are undergoing oxidation in the light is due to the fact that in the presence of abundant oxygen they can act as oxidases, not only to themselves, but also to substances with which they may be in contact, such as hydriodic acid, litmus, or guaiacum.



2. Chlorophyll and xanthophyll decompose during photo-oxidation into (a) solids and (b) a gas. The solids are colourless waxy substances and hexose sugars. The gas is formaldehyde gas. With dry films in dry air free from CO<sub>2</sub>, relatively more formaldehyde is produced and less sugar.

3. Carbon dioxide combines with chlorophyll, forming xanthophyll and a colourless waxy solid. The combination only takes place actively in the presence of water, and is accelerated by sunlight.

It was suggested that in this last reaction a portion of the oxygen liberated may oxidize the xanthophyll in presence of sunlight to formaldehyde, sugar, and phytol, the last retaking its place in the tricarboxylic chlorophyll grouping. There is some evidence that possibly chlorophyll may be built up from xanthophyll and the products of the photo-oxidation of chlorophyll. In any case it seems clear that the assimilation of carbon dioxide involves a complex series of reversible chemical changes in which chlorophyll and xanthophyll play a direct chemical part, and in which light acts as an accelerating and possibly as a directive agency.

The following papers were also read: 'The Effect of the Depth of Pulmonary Ventilation on the Oxygen in the Venous Blood of Man,' by Prof. L. Hill and Mr. J. F. Twort; 'The Effect of Functional Activity upon the Metabolism, Blood Flow, and Exudation in Organs,' by Messrs. J. Barcroft and Toyoiro Kato; 'The Osmotic Balance of Skeletal Muscle,' by Miss D. Jordan Lloyd; 'The Influence of the Hydrogen Ion Concentration upon the Optimum Temperature of a Ferment,' by Mr. A. Compton; and 'Functional Edema in Frogs,' by Messrs. M. Back, K. M. Cogan, and A. E. Towers.

LINNEAN.—Feb. 18.—Prof. E. B. Poulton, President, in the chair.

The General Secretary read a letter from His Excellency Count Wrangel, enclosing a photograph of a memorial recently erected by the Royal Academy of Sciences, Stockholm, in the Swedish Cemetery at Woking (Brookwood), consisting of a headstone of Swedish granite, inscribed "Kungliga Vetenskapsakademien reste värden 1914. Daniel Solander \*1733, †1782." Allusion was made to the striking portrait of Solander by John Zoffany in the possession of the Society.

Mr. Harold Wager gave an account of his recent researches upon 'The Action of Light upon Chlorophyll.'

ROYAL INSTITUTION.—March 1.—Sir James Crichton Browne, Treasurer and V.P., in the chair.—The following resolution, passed by the Managers, was approved by the Members:—

"Resolved, That the Managers of the Royal Institution desire to express to the Hon. Sir Charles A. Parsons, who has unconditionally placed at their disposal, for the purposes of the Institution, the sum of 5,000l., their most grateful appreciation of his munificence and discernment. They accept the gift as a timely and noble recognition of the good public work the Institution has done in the past, and is still doing, in the acquisition and diffusion of scientific knowledge, and as an incitement to maintain and extend its usefulness in the unique position which it has for more than a century occupied."

#### MEETINGS NEXT WEEK.

- MON. Surgeons' Institution, 8.—Adjourned Discussion on 'The Report of the Land Enquiry Committee on Rating.'—Geographical, 8.30.—'Our Fisheries and their Geography,' Prof. Stanley Gardiner.
- TUES. Horticultural, 8.—'Flowers from Seed, in the Greenhouse and in the Open Border,' Mr. I. G. Sutton.—Royal Institution, 8.—'Colour Photography: Photography in Natural Colours,' Lecture II, Prof. W. J. Pope.—University College, 8.15.—'Islam in India,' Lecture III, Prof. T. W. Arnold.—Zoological, 8.30.—Institution of Civil Engineers, 8.—'The Improvement of the River Clyde and Harbour of Glasgow, 1873-1914,' Sir T. Mason.
- WED. Irish Literary, 4.30.—'Colts and Maori,' Mr. J. W. Joynst.—King's College, 5.15.—'The Spirit of the Serbs,' Dr. R. W. Seton Watson.—Pembroke Arts Fellowship, 7.30.—'Miracle,' Dr. Greville MacDonald.—Geological, 8.—'The Plants of the Late Glacial Deposits of the Lea Valley,' Mr. Clement Reid; 'The Genus *Londesia* and *Dibutophyllum rugosum* McCoy,' Mr. Stanley Smith.—Society of Arts, 8.—'Patent Law Reform and the War,' Mr. J. W. Gordon.
- THURS. Royal Institution, 8.—'Poetry and War,' Lecture II, Sir Herbert Warren.—Royal, 4.30.—'Contributions to the Study of the Bionomics and Reproductive Processes of the Foraminifera,' Mr. E. Heron-Allen; 'On the Occurrence of an Intracranial Ganglion upon the Oculomotor Nerve in *Scyllium canicula*,' Mr. G. B. Nicholls; and other papers.—Society of Arts, 4.30.—'L'Évolution de l'École Belge de Peinture, 1830-1900,' M. Paul Lambotte.—University College, 5.30.—'A General Review of Belgian Towns: Brussels, Malines, and Louvain,' M. C. F. Caluwaerts.—Institution of Electrical Engineers, 8.—'Electric Cooking, mainly from the Consumer's Point of View,' Mr. W. H. Cooper.—Historical Association—Elizabethan London, Sir Sidney Lee.
- FRI. Astronomical, 8.—Bedford College, 5.15.—'Patriotism in a Perfect State,' Dr. B. Bosanquet.—Royal Institution, 9.—'Back to Lister,' Sir Rickman J. Godlee.
- SAT. Royal Institution, 3.—'Recent Researches on Atoms and Ions,' Lecture IV, Prof. Sir J. J. Thomson.

## FINE ARTS

Artist and Public, and Other Essays on Art Subjects. By Kenyon Cox. (Allen & Unwin, 5s. net.)

THE publishers were not, we think, well advised in printing on the paper wrapper of this volume an exaggerated eulogium of the writer, claiming that "there is no one writing of art to-day with the vitality that fills every paragraph of Mr. Cox's work," and accounting for the "altogether exceptional success" of a previous book by its "freedom from conventional jargon" and "the essential interest of every comment and suggestion." Inevitably the reviewer draws out a foot rule of strictly standard pattern to measure the justice of such pretensions. Expectations are raised of writing close packed with original ideas, and eschewing both the obvious and the customary.

Mr. Cox's previous work thus referred to ('The Classic Spirit'), was praised by another critic in the *Athenæum* for its clearness, while he noted its somewhat arbitrary tone. The present reviewer sees in these essays the advantages of Mr. Cox's position. He is just as "advanced" as his public likes its art criticism to be—just as technical, and severely no more so. One shrewdly divines, after reading his work, that what is meant by "artistic jargon" is any writing which, however definite in meaning and clear in expression, demands for its comprehension a greater acquaintance with art than exists in the general public. If artistic jargon in this sense is to be avoided, constructive criticism must necessarily be at some length in order to lead the unsophisticated reader by painless steps into a region of new perceptions. Mr. Cox's two hundred odd small pages of large type contain seven magazine articles on widely different and large subjects. Within his limits, moreover, his method is leisurely, and it is hardly to be wondered at that his arguments rarely develop beyond the obvious.

A point which is intrinsically obvious is not necessarily out of place in a periodical, if the general trend of opinion has blinded the public to its importance. We have frequently permitted ourselves thus to state the obvious from journalistic motives, and in a number of cases we find that we have said precisely what Mr. Cox says here. Perhaps for that very reason we feel an almost personal *malaise* when we again meet these views, shorn of their topical use, yet expressed with something of the conscious pride of the discoverer of mares' nests. American writers seem peculiarly prone to confuse the functions of a book and a periodical, and when Mr. Cox writes in 'Artist and Public' of the effect on painters of the legend of the misunderstood genius, or in 'The Illusion of Progress' traces the history of painting as "a history of loss here balancing gain there," or in discussing 'The American School' suggests

a programme of reaction in a period of doubtful advance abroad, we are convinced mainly that in sundry crises he kept his head. The man who keeps his head may justifiably write to the papers about it, yet will not wisely make a book of such contributions. Above all, we are struck by the vanity of casting such judgments into a permanent form when they are of a purely destructive character, and this quite apart from the question whether the implied contempt is deserved or no.

"With Henri Matisse [says Mr. Cox] we have not to deplore the deliquescence of a great talent, for we have no reason to suppose he ever had any. It is true that his admirers assure you that he could once draw and paint as everybody does; what he could *not* do was to paint better than everybody does to make his mark in the world; and he was a quite undistinguished person until he found a way to produce some effect upon his grandmother the public by shocking her into attention. His method is to choose the ugliest models to be found; to put them into the most grotesque and indecent postures imaginable; to draw them in the manner of a savage or a depraved child, or a worse manner if that be possible."

Broadly speaking, we note that there are two ways of meeting an opponent. You may ignore the stronger side of his case, and make a long and crushing rejoinder to the weaker plea. On the other hand, you may give the stronger plea its full weight and your full attention. We have quoted enough to show that Mr. Cox does not always disdain the former attitude, and he does not mend matters when he throws personal authority into the scale, and says of a collection of M. Rodin's drawings: "I assure you, upon my word as a lifelong student of drawing, they are quite as ugly and silly as they look." This sort of thing goes very well in a provincial lecture-room when you are certain there is no other lifelong student of drawing present to pledge his word in the contrary sense.

We do not complain that Mr. Cox should find certain work ugly and silly; but, if there are no other elements in it than these, why write a book about it? If there are, why not abstract those other elements for consideration, even when, as with some modern work, we think, is the case, they form but a slender portion of the whole? It is, perhaps, again the habit of the lecture-room, with its demand for a plain authoritative estimate of a concrete work of art, which leads Mr. Cox to these wholesale condemnations of certain later phases of art. When he deals with Millet's painting he shows not originality, it is true, but a sound sense of the basis of artistic generalization. To pursue, however, similar inquiries into less familiar fields would doubtless have led to "jargon," or to a sustained argument of portentous length.

The not ill-timed effort at a rehabilitation of Raphael is on the whole, after the notice of Millet, the best-argued passage in the volume. Without showing apprehension of all the objections to that artist currently raised, it puts the case in his



favour fairly well, though the tribute elsewhere expressed to certain American decorators who are his camp-followers hardly strengthens the authority of the critic. The article on Saint-Gaudens is too definitely a product of friendship for us to demand a severe critical estimate, and after all, as modern sculptors go, Saint-Gaudens gave support to his friend's argument of the inspiration to the artist of close dependence on the public as patron. On the whole, it can hardly be said that modern sculpture, though still in enjoyment of abundant commissions, is in a much healthier state than painting.

### THE SOCIETY OF TWELVE.

THE eighth exhibition of this Society (whose membership now far exceeds the number contemplated at its foundation) is the most important show of the week. This importance it owes to the high standard and wide range of draughtsmanship which are displayed. If we were to ask a dozen artists chosen at random what were the prime characteristics of fine draughtsmanship, we should probably receive as many different answers, each man having been especially struck by one of the many demands made on the draughtsman. In the rudimentary stages of artistic culture, moreover, these demands appear not only different, but even mutually antagonistic. The first requirement of the untutored layman of to-day is accuracy; the first recoil from it is the call for freedom in drawing; and in more or less barbarous circles the main distinctions in art are between the freedom of the sketch and the accuracy of the complete picture, it being assumed that the combination of the two is unattainable.

Mr. Muirhead Bone, perhaps more completely than any other exhibitor here, unless it be Mr. Francis Dodd, satisfies the modern taste for photographic exactitude; yet even those who start with that ideal will, in many cases, find the former's drawing of *Bagnorea, Umbria* (19), or *The Portico of the Pantheon, Rome* (20), or his etching *Piccadilly Circus, 1915* (95), more illusive than the latter's *Peckham* (34), thanks to Mr. Bone's more prompt grip of contrasts and similarities, which enables him to sort out his subject-matter into easy legibility. This gift positively makes for accuracy up to a high degree, but, when used by Mr. Bone as a way of marshalling always copious detail, makes for a certain monotony. The detail is various; the systems on which it is displayed are few. Mr. Dodd's painstaking particularity still maintains the advantage of greater intimacy, though we may feel, especially in his figure studies, that, owing to his failure to subordinate any one statement to any other, we cannot see the wood for the trees.

Mr. W. Rothenstein's well-known portrait of *Robert Bridges* (50) and his more recent *Henri Detaille* (61) are good examples of figure drawing akin to Mr. Bone's work in landscape. The easy, adroit movement of the hand on the paper, the prompt elimination of infinitesimal and unimportant details of form beyond the range of his scale of touch, have made, on the whole, for greater accuracy than Mr. Dodd displays in his portrait studies. We have, moreover, less sense of the sitter having been tied down in his place for his traits to be painfully reproduced; essentially, as soon as the model is a moving one, the distinction between "free" and exact draughtsmanship

breaks down. If the free draughtsman have but the power to organize and formalize his subject-matter, he is the more accurate for his freedom of hand.

Had we here a complete collection of Mr. John's drawings, we might trace the wide range within which this freedom of hand has been exercised by its most gifted modern exponent—from the copious, but well-organized detail of his early drawing to the more and more completely formalized rhythm of line of his later style, which alone is represented here in such a design as the *Histoire d'Enfant* (69) or *Poor Folk* (67). We feel that in these latter drawings the movement from particularity towards formalism is a formalism of pattern (so that the first of these works resembles considerably a drawing on a Chinese pot), not a formalizing of the plastic elements of the subject. Plastic symmetry, indeed, tends to be sacrificed, and the emphasis of character sometimes seems insisted on for reasons of personal preference, not because it belongs inherently to the main masses of the drawing.

Mr. Walter Sickert's fine display of drawings and prints (1-12) is noteworthy for its demonstration that particularity and formalism—the two typical demands which replace the earlier ones of freedom and accuracy—may themselves become not antagonistic, but mutually supporting, if one observes with a sufficiently acute sense how characteristic in their apparent shapelessness are the figures by which one is surrounded. He formalizes on strictly plastic lines, simplifying the volumes of his figures in a way which only intensifies their character. His *Morning Shave* (7), *The City Dinner* (10), and *A Few Words* (12) are finer than Keene's, if possible, by reason of their greater succinctness, which makes the details hang closer to the main axes of the design. The result is a gain in formality, which nowadays is usually felt to be so strong an element of drawing. Almost all Victorian drawings seem to modern critics a little garrulous, those of Stevens being the main exception.

Most of Mr. Sickert's drawings have the look of being executed as rapidly almost as Mr. John's, but the stroke is very different. Even more emancipated than the younger artist from the ideal of grace associated with the standard figures and heads dear to Early Victorian designers, he loves short, stubby forms and blunt angles, and he digs pools of shadow with short choppy strokes, while Mr. John weaves contour patterns. In the category of rapid observant draughtsmen he is a master, his rapidity and his gift for simplifying volumes alike being put to the service of close and particular characterization, and we have but to compare his exhibits with Mr. Orpen's *The Furniture Painter* (22) to realize how diffuse particularity may become (even in dexterous and capable hands), and how far it may miss what is essential in the main volumes of the subject. Every inch is here directly and incisively drawn, but nothing could be much less characteristic than the whole.

There remains a draughtsmanship which is not a rapid record of immediate observation at all, but a deliberate building-up of form on a well-apprehended formal basis. If we suppose the artist not unlearned in the laws of physical development or the more obvious complexities of social evolution which govern the field of human comedy, such drawing need not lack particularity. In our time, however, for the most part, it does. Gordon Craig's *Black Girl* (39) is in this respect rather more interesting than most drawings of its class. It goes wrong somewhat in the right hand and foot, while in the drapery

plastic suggestiveness is suddenly dropped for pattern designing; yet in comparison even with Mr. Sickert's masterly and more complex records such work scores by its monumental quality. It is not precariously captured, but made. Some element of a similar quality is to be found in Mr. E. A. Cole's *Study of a Standing Figure* (52). Much the best part of it is the marginal sketch of a leg; elsewhere elaboration of detail has become itself an exercise in formal counter-change, and does not particularize.

To complete our notice of this museum of current modes in draughtsmanship, we find in Mr. Strang's *Study of a Back* something between Mr. Cole's study and Mr. Orpen's portrait. It is not so much a matter of orchestration as the former, and not so ill-knit as the latter. When distinguished artists have to judge the works of students, they award prizes for this sort of drawing, but they rarely, in our experience, do such things themselves.

### OTHER EXHIBITIONS.

WE cannot help feeling that, from an artistic point of view, the display of original etchings at Messrs. Connell's Gallery is cheapened by the presence, in places of honour, of Mr. A. F. Affleck's two large plates, *Hôtel de Ville, Louvain* (8), and *Doge's Palace, Venice* (21). Pretentious scenic representations of famous architectural subjects on this scale have long been a popular feature in English etching. Mr. Affleck follows in the steps of Mr. Axel Haig, and is no improvement on his forerunner. Most of the other exhibitors have more modest and artistic ambitions. Mr. D. Y. Cameron's *Tewkesbury* (13) is the most striking design, but owes its success to the close observation of an actual effect of light on the building, not to meretricious tricks of centralization. We only suggest that the vista of architecture seen through the arch below is slightly over-transparent. Mr. Rushbury is always alert and vigorous, and an etcher somewhat of the stamp of Mr. Muirhead Bone, *Cotswold Farm* (20) and *St. Olave's from Crutched Friars* (24) being the best of his works. Mr. Tom Maxwell's *Dunure* (57) is a well-found subject deftly treated; and Miss Katherine Cameron's *Flower Studies* (54-6 and 62) are of considerable charm.

At the Grafton Galleries the Sixteenth Annual Exhibition of the Women's International Art Club is difficult to deal with, because its principal merit is the large number of capable, and up to a certain point interesting, exhibits, each of which might as reasonably claim notice as the others. There is nothing of first-rate importance, but the average standard seems as high as that of any regular exhibition of paintings by artists of both sexes. We note a tendency in some of the painters most successful on previous occasions to exaggerate the element of mannerism in their work, and to get their results more easily than before; thus Miss Maud Button's colour in her principal exhibits (51 and 73) tends to showiness. Her place as a sound painter of still life is taken by Miss Irene Ryland (67). Miss Amy Atkinson forces in No. 8 the note of blue she once used more discreetly; and we feel a similar thinning-down of the talent of the Belgian painter, Mlle. Alice Ronner (61-4), under the test of fuller acquaintance. Mrs. Sargent Florence (85) seems to lean more heavily than of yore on observance of the elementary laws of perspective and a painstaking study of anatomy; and Mrs. Mary Creighton (252), apparently her follower, shows a pleasant decorative sense.

There are a number of capable water-colours by Miss Amy Atkinson (184), Miss Muriel Fewster (191), Miss de Lisle Burns (193), Miss G. M. Colcutt (196), and Miss Mary McCrossan (198). Miss Laura Knight attacks greater difficulties in her *Boys Bathing* (121), which reveals her great miscellaneous cleverness, inimical to distinction. Miss Lily Hogarth (46) and Miss Agatha Hall (56) embark on pleasing designs: the former is damaged by careless cutting of the figures by the bottom of the frame, and the latter by a slight lack of restraint in the number of extreme hues admitted in the local colour of the gay crowd.

An extensive loan exhibition of old and modern lace increases the interest of the exhibition.

The Fine Art Society has done well to inaugurate a show of designs for War Memorials and Rolls of Honour, to enable public or private patronage to get directly in touch with artists who may produce such things, instead of dealing exclusively with the trade employers of anonymous craftsmen. The suggestions for memorial use are as yet not very adequate, but additions will doubtless be made to the collection. Some of the illumination shows good craftsmanship and initiative in design.

#### GERMAN COMPETITION WITH OUR ARTS AND CRAFTS.

Chiswick Press, March 2, 1915.

IN your 'Fine Art Gossip' of the current issue I am pleased to observe that a memorial has been addressed to the Board of Trade on this subject, and as *The Athenæum* is interested in the making of books, I venture to ask space for the insertion of this letter. The fact that I am responsible for some small share in the production of books in this country, and have been for a long period connected with several of the advisory or consultative committees set up by the Education Committee of the London County Council for the conduct of technical classes in printing and book-production in London, will explain my personal interest in this memorial.

That the methods employed by Germany in regard to technical education are superior to our own will, I think, not be denied, and my object in this letter is to commend to your readers the report made by Mr. J. C. Smail, the organizer of Trade Schools for Boys to the L.C.C., and published in March, 1914, by Messrs. P. S. King & Son, Westminster, S.W., at the price of 1s. Mr. Smail visited at the end of 1913 the various trade schools, not only in Paris, but also in Berlin, Munich, and Leipsic, and in his report he deals comprehensively with the whole question of technical education, apprenticeship, training of teachers, and equipment generally, as practised in these cities. As a large portion of this report relates to printing and the graphic arts, it is particularly interesting reading to myself and all those engaged in this craft.

This report, together with one by Mr. Smail on 'Training and Employment in the Printing Trades' in this country, has been circulated by the L.C.C. among the representative associations of both employers and employees in order to obtain their views and criticisms. As a result, it was expected that some steps would have been taken to reorganize the various printing classes under the control or part control of that authority so as to concentrate and to co-ordinate the teaching and other work of these institutes. This would prevent much of the

work that has hitherto been done from overlapping. The war, however, has delayed for the time any further progress in that direction, but it is to be hoped that improved methods of training on our part will enable us in the future to retain much of that work that has in the past been sent to Germany.

CHAS. T. JACOBI.

#### A BASQUE INSCRIPTION AT HASPARREN.

February 27, 1915.

THIS inscription is given and commented upon by Mr. Bunnell Lewis in the March number of *The Archaeological Journal* for 1879 (p. 11). According to this writer, the words as they stand may be arranged in four hexameters. Some have supposed the inscription a forgery, drawing this inference from metrical faults and the impossibility of reconciling the facts therein mentioned with the accounts given by historians concerning the two persons who bore the name of Verus in the Antonine period. Mr. Lewis, however, does not see sufficient motive for imposture; the defects in scansion can be accounted for as provincialisms, and the archaic form of "optinuit" does not look like a modern fabrication.

Dr. Otto Hirschfeld also, in the 'Corpus Inscriptionum Latinarum' (vol. xiii. pars i. fasc. i. p. 54), accepts the inscription as a genuine one, and suggests as more correct the reading *legati* instead of *legatum* (in the inscription). *Novam* in Mr. Lewis's version is, of course, altogether wrong.

L. L. K.

The Rectory, Little Dunham, Swaffham,  
February 28, 1915.

A LONG time has elapsed since I attended to Roman provincial administration (outside the Acts of the Apostles), and my Latin is rather rusty; but my footsteps once wandered in the Basque country, and I am tempted to offer a suggestion on the inscription so ably interpreted by Dr. Belléni in your current number. Without tampering with the data, "*Verus . . . pro novem obtinuit populis se jungere Gallos*," why should not *se jungere* be taken absolutely, "to join," as we say, i.e., to unite themselves to the Empire, as Gauls (*Gallos*)? Verus won for these nine tribes of outlanders the honour of uniting themselves to the Empire as Gauls. Read the inscription in Latin, *se jungere Gallos*, and the emendation *Gallos* is flat in comparison with *Gallos*, placed proudly at the end of the sentence. The nine tribes not merely joined themselves to the Gauls, but themselves became technically Gauls, as privileged citizens of the Roman Province of Gaul, thanks to Verus.

A. C. MANSTON.

#### THE TWENTY-ONE GALLERY.

March 1, 1915.

My attention has been drawn to a notice in *The Athenæum* of an exhibition now showing at the above gallery. In fairness to both artists, may I state that the present exhibitor, A. M. Bishop, has been confused with the well-known painter of Moroccan subjects, Henry Bishop?

G. WATERS,

Secretary Twenty-One Gallery.

#### Musical Gossip.

SIR EDWARD ELGAR's 'The Dream of Gerontius' was given at the Royal Albert Hall last Saturday afternoon under the direction of Sir Frederick Bridge. Many novelties which at first create a favourable impression do not stand the test of time. A notable instance is Dvorák's 'The Spectre's Bride.' After Birmingham it was heard in London and other cities, but soon fell into the shade. It is nearly sixteen years since 'The Dream' was given for the first time at Birmingham, and the impression it created deepens as it becomes familiar. This is in part due to the poem, as no doubt the composer would readily admit: it stirs the imagination, and at the present time turns the mind away from earthly events; moreover, the solemn music, for the most part, is strong and highly emotional.

Madame Clara Butt was heard in the Angel music for the first time. Her singing was of the best, yet neither the dignity nor the tenderness of the Angel was fully revealed. It is reasonable to suppose that her conception of the part will soon become more convincing. The Royal Albert Hall is not the best place for intricate instrumental music such as that of 'The Dream,' and what the singers hear of it at times cannot be very clear; hence Madame Clara Butt may not have been quite at her ease. Mr. Gervase Elwes and Mr. Robert Radford, the two other soloists, were at their best; the latter sang the music of the Angel of the Agony admirably; there was no attempt, as is sometimes the case, to over-emphasize the pathos of the words. The choir, except for some doubtful moments, sang well.

MR. THOMAS DUNHILL's first chamber concert of his ninth season took place at Steinway Hall on Tuesday evening. A Phantasy for two violins, viola, and two violoncellos by Mr. J. B. McEwen was performed for the first time. The writing is smooth and attractive; there is, indeed, a feeling of spontaneity about the music. Prominent use is made of the two 'cellos. The thematic material of the opening section, by the way, sounds somewhat familiar. An excellent rendering was given of this concise work by the Grimson Quartet and Miss Gwendolen Griffiths.

The programme included a group of pleasant songs by Sir Charles Villiers Stanford, also his delightful Cycle of Irish Songs, 'A Fire of Turf' (Op. 139). Mr. Plunket Greene sang the first group admirably, and the Cycle in true Irish vein. The effective accompaniments were played by the composer.

MR. DONALD FRANCIS TOVEY gave his sixth and concluding Beethoven recital last Saturday afternoon at the Æolian Hall. During the series he played no fewer than twenty-two sonatas, also several airs with variations, among the latter being the Variations and Fugue on a theme from 'Prometheus' and the 'Diabelli' Variations.

MISS HÉLÈNE DOLMETSCH, who is giving a concert this afternoon at the Æolian Hall, opens her programme with a Sonata in A minor for viola da gamba and pianoforte by Schubert. The actual string instrument the composer wrote for was an "arpeggione" or "guitar cello," which Stauffer of Vienna invented in 1823, the Sonata being written in the following year. It was about the size of the viola da gamba, and had its six strings tuned in a similar manner.

THE eleventh series of concerts of the London Symphony Orchestra will be resumed on the 22nd inst. M. Safonov will



conduct the first two concerts. The programme of the first will include a Haydn Symphony, Beethoven's Fourth, and Schumann's 'Rhenish,' the last of which has not been heard for some time. On April 12th Mr. Albert Sammons will play the solo part of Beethoven's Concerto. His successful interpretation of the Elgar Concerto at a concert last November has certainly not been forgotten.

Mr. Thomas Beecham is to conduct the third (May 10th), when a first performance will be given of Mr. Delius's 'Song of the High Hills.' On May 17th M. Emil Mlynarski will produce Mr. Montague Phillips's 'Heroic Overture'; and on May 31st Mr. Donald Francis Tovey's new Symphony will be rendered under his direction.

BACH's 'St. Matthew Passion,' with full orchestral accompaniment, is to be sung by the Bach Choir, under the direction of Dr. Hugh P. Allen, in the nave of Westminster Abbey on Friday evening, the 26th inst., at 7.30. The soloists announced are Miss Ada Forrest, Miss Dilya Jones, and Messrs. John Adams and J. Campbell McInnes.

MESSAGER's delightful 'Véronique' will shortly be revived at the Adelphi Theatre under the direction of Mr. Howard Talbot, who is well known as the successful conductor of 'The Cingalee' and 'The Little Michus' at Daly's.

MR. STERLING MACKINLAY announces this month a series of fortnightly popular concerts on Tuesday afternoons at the Queen's Small Hall. The first will take place next week.

EMIL WALDTEUFEL, who recently died at Paris, was born at Strasburg in 1837. He studied at the Paris Conservatoire, and was appointed pianist to the Empress Eugénie. He made a name as a composer of dance music, and his waltzes were the favourites of an earlier generation in this country.

MR. H. HEATHCOTE STATHAM, in his article 'Neglect and Misuse of Bach's Organ Works' in *The Fortnightly Review* of the 1st inst., describes performances of Bach's Organ Fugues on the pianoforte as "sheer musical vandalism," and complains that they have been palliated by the critics; some may have done so, but not all. It is certainly foolish to play these transcriptions in public, especially when, as is frequently the case, this is done merely to show off great command of the keyboard; pianists like Tausig and Mr. D'Albert have heaped up difficulties in their arrangements, Ossa on Pelion. It is all the more foolish since executants neglect the wonderful Preludes and Fugues of 'Das Wohltemperirte Clavier.' Some pianists have occasionally had the courage to play them at recitals; and, if they did this frequently, we believe the public would soon get to appreciate them. The public, however, is fond of noise, and these noisy "derangements" pander to that taste.

While condemning public performances, we must remember that transcriptions of a better kind have their uses. They can be played at home by students who wish to become familiar with the music. Two- and four-hand arrangements of the symphonies of Beethoven and other composers serve the same purpose. Orchestral colouring is, of course, entirely lacking, but, when listening later to these works, students feel the better able to enjoy them. Franz Liszt, by the way, once played part of Beethoven's 'Pastoral' Symphony in the Leipsic Gewandhaus. In the preface to his arrangement of Beethoven's symphonies he boldly declares that every effect can be reproduced on the

modern pianoforte. Mendelssohn, on reading this, remarked that "if I could only hear the delicate figure of the violas, in the opening bars of Mozart's G minor Symphony, on the piano as it sounds in the orchestra, I would believe it."

Mr. Statham has something to say about the "small Prelude and Fugue in E minor"—we wish he had left out the word "small." The effect of the phrases in slow, holding notes, "which do not hold" on the pianoforte, he finds ridiculous. On a grand piano, however, much can be done with the pedal for the right foot. Even with a sympathetic interpreter, the beauty and tenderness of the music may be weakened, but they are not lost.

The writer makes some interesting remarks concerning the orchestral arrangements of certain organ works by Bach.

THE meeting convened by Mr. H. T. Cart de Lafontaine on January 11th to consider the provision of music for recruiting purposes soon bore good fruit. A scheme was formed, and the Lord Mayor opened a fund which has already produced the large sum of 10,756l. 13s. 7d. The mayors of the great cities outside London will no doubt, as suggested by Mr. Zangwill, follow his example. Anyhow, what has been done in a few weeks is most gratifying: it shows that the general public is in full sympathy with the undertaking; and for recruiting purposes the exhilarating power of music cannot be over-estimated.

A PAPER read by Dr. W. H. Grattan Flood before the members of the Royal Society of Antiquaries of Ireland has been reprinted from the *Journal of the Proceedings* of that Society. He supplies many quaint extracts from the account-book of Ferdinand Weber, a well-known Dublin harpsichord and organ maker in his day. The book has entries from 1764 to 1783. The price of a new harpsichord in 1773 was from 22l. 15s. to 34l. 2s. 6d., while in 1775 a new "Forte-Piano" cost 14l. 15s. 9d. For repairing a barrel organ 8s. 1½d. was charged. The amounts frequently end with a halfpenny.

#### PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Funday Concert Society, 3.30, Queen's Hall.
—	Ballet Concert, 7, Queen's Hall.
MON.	Oxford House Choral Society, 8.30, Queen's Hall.
TUES.	Thomas Dunhill's Concert, 8.15, Steinway Hall.
WED.	Classical Concert Society, 8, Eolian Hall.
—	Orleans Madrigal Society, 8, Westminster Cathedral Hall.
THURS.	London Ballet Concert, 8, Royal Albert Hall.
—	Robert Newman's Concert, 8, Queen's Hall.
—	Orchestral Concert for Young People, 8, Eolian Hall.

## DRAMA

### TWO PLAYS.

*Cassandra in Troy.* By John Mavrogordato. (Martin Secker, 5s. net.)—The number of prose plays written with a view to being read rather than acted is as yet small, and they seem to us generally to resemble one another. Perhaps this is due to the influence of a few notable examples such as Wilde's 'Salome' and the earlier plays of Maeterlinck. When the author attempts to substitute the language of the day for the traditional idiom of his characters, the results tend to be unsatisfactory. Mr. Mavrogordato imperils the stateliness of the last act of his play by making Cressida say at the very beginning, "And what a smell of burning!" This housewifely remark seems out of place when the occasion is the burning of Troy. When Aias observes, referring to the captivity of Cassandra, "Indeed she is, and very nice too," the suggestion of George Robey lurking under the breastplate of that doughty Greek spoils

for us the conclusion of the play. We have on more occasions than one urged the necessity for the use of good, dignified, modern English in plays of this character. The conventional speech, foreign in its origin, and eked out with English archaisms, seems unnatural and inadequate. In 'Cassandra in Troy,' written as it is, the author shows that he has the temperament and the dramatic intensity needed for this class of work. We trust that he will try again, and consider carefully the language of his characters.

*Gallant Cassian, a Puppet Play in One Act.* By Arthur Schnitzler. Translated by Adam L. Gowans. (Gowans & Gray, 1s. 6d. net.)—The translator has made a point, we are told, "of reading all Schnitzler's plays, and is of the opinion that 'Gallant Cassian' is the most brilliant the author has yet published." Although we hesitate to award the highest points to any one of the productions of so prolific and varied a playwright as Schnitzler, we agree that it is in his one-act works that he best displays his wit and originality. His longer plays tend to subordinate matter to mood.

'Gallant Cassian' is one of the three 'Marionetten.' In these "puppet-plays" the author makes use of those primitive ideas of drama which gave us Punch and Judy, the Harlequinade, the Marionette Theatre, the *Commedia dell'Arte*, and all those spectacular performances in which the conventions apply not to the environment, but to the actors. Punch must wear his grin of fatuous self-complacency even in the presence of the hangman.

In the play before us Cassian is the Capitano Spavento of the *Commedia dell'Arte*, all braggadocio and plumage. He leaps into the waning romance of the fickle Martin and the clinging Sophia, and in a few minutes he has run the former through the heart, and jumped out of the window with the latter. It is all very absurd and solemn, and entirely in keeping with the conventions of the marionette world. Perhaps, when we have tired of "slices of life," we shall return to it. In the meantime it is as well to remember that there is a movement abroad—especially in Russia, where it has the support of M. Meierhold, the principal stage-manager of the Imperial theatres—to work out the possibilities of the puppet theatre. The stage of the future will have to give employment to many schools of producers, and the little experiment of which 'Gallant Cassian' is a type may yield results altogether beyond their present significance.

TO CORRESPONDENTS.—A. C. M.—J. D. A.—A. de C. P.—C. E.—Received.

We do not undertake to give the value of books, china, pictures, &c.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

No notice can be taken of anonymous communications.

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We announced in our leading article of January 2 that we wished to establish "The Athenæum" upon a basis of co-operation; we shall be glad to add to the large list we already have of inquirers the name of any reader of "The Athenæum" who is interested in this idea.

## REASONS FOR CO-OPERATION.

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We have prepared, and have already sent to many interested applicants, a detailed scheme explaining our objects and the methods which we propose to apply to these—in a word, the practical working of the co-operation which we are convinced is necessary for *The Athenæum*.

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# THE PAPER FOR 1915.

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# Public Opinion

EDITED BY PERCY L. PARKER.

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